Form No. 10-300 (Rev. 10-74) PH 0664570 DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED MAR 8 1978
DATE ENTERED OCT 10 1978

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC: San Francisco Civic Center

AND/OR COMMON:

LOCATION

STREET & NUMBER: Roughly bounded by Golden Gate Ave., 7th, Franklin, Hayes and Market Streets — NOT FOR PUBLICATION

CITY, TOWN: San Francisco — VICINITY OF

CONGRESSIONAL DISTRICT: Sixth

STATE: California — CODE:

COUNTY: San Francisco — CODE: 75

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
X DISTRICT	— PUBLIC	X OCCUPIED	— AGRICULTURE	X MUSEUM
— BUILDING(S)	— PRIVATE	— UNOCCUPIED	X COMMERCIAL	X PARK
— STRUCTURE	X BOTH	— WORK IN PROGRESS	X EDUCATIONAL	— PRIVATE RESIDENCE
— SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	X ENTERTAINMENT	— RELIGIOUS
— OBJECT	— IN PROCESS	— YES: RESTRICTED	X GOVERNMENT	— SCIENTIFIC
	— BEING CONSIDERED	X YES: UNRESTRICTED	— INDUSTRIAL	— TRANSPORTATION
		— NO	— MILITARY	X OTHER:

OWNER OF PROPERTY

NAME: Multiple Ownership

STREET & NUMBER:

CITY, TOWN: — VICINITY OF

STATE:

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Recorder's Office

STREET & NUMBER: Room 167, City Hall

CITY, TOWN: San Francisco

STATE: California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: Historic American Buildings Survey

DATE: 1934 - Present — X FEDERAL — STATE — COUNTY — LOCAL

DEPOSITORY FOR SURVEY RECORDS: California Historical Society, Schubert Hall, 2099 Pacific Avenue

CITY, TOWN: San Francisco

STATE: California

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
X EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
__GOOD	__RUINS	X ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The San Francisco Civic Center consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end. It includes all or part of 16 city blocks, six of which have been combined into three double blocks to accommodate larger features. There are seven major buildings, two secondary buildings, a large plaza and three unrealized building sites within the Civic Center proper. Within the boundaries of the historic district there are eight additional buildings, two of which were specifically designed to conform in one or more ways with the Civic Center; three are only temporary, and three predate the Civic Center. Some of the street rights-of-way have been turned into pedestrian areas which preserve the visual avenues formerly provided by public streets. There is a mixture of public and private ownership and public and private use within the district.

The buildings and sites are as follows: (entries keyed to Map 1).

Map Ref.	Property	Date	Address	Owner
1	Marshall Square	1870	-	City
1a	Pioneer Memorial	1894	-	City
1b	Dept. City Planning Bldg.	1941	100 Larkin	City
1c	Parking	-	24 Grove	Lease fr. City
1d	Brooks Hall Ramp	1958	-	City
2	Four Corners	1912	-	Multiple
2A	Wells Fargo Bank Bldg.	1908	1256 Market	Wells Fargo
a.	Parking	-	41 Grove	Wells Fargo
b.	Parking	-	30 Larkin	Wells Fargo
2B	Civic Center Power House	1915	320 Larkin	City
2C	Standard Station	ca.1930	401 Polk	Lease fr. City
2D	Dept. Public Health Bldg.	1932	101 Grove	City
3	Exposition Auditorium	1915	99 Grove	City
4	City Hall	1915	400 Van Ness	City
5	Civic Center Plaza	1915	-	City
5a	Brooks Hall	1958	99 Grove	City
5b	Civic Center Garage	1960	355 McAllister	City
6	Public Library	1916	200 Larkin	City
6a	Library Annex	1945	45 Hyde	City
7	California State Bldg.	1926	350 McAllister	State
8	Orpheum Theater	1926	1182 Market	Orpheum Theater Co.
9	City Hall Annex	1931	450 McAllister	City
10	War Memorial	1932	-	City
10a	Opera House	1932	309 Van Ness	City
10b	Veterans Building	1932	459 Van Ness	City
10c	Memorial Court	1936	-	City
11	Federal Building	1936	50 U.N. Plaza	U.S.A.
12	United Nations Plaza	1975	-	City/BART
13	1 United Nations Plaza	1927	1 U.N. Plaza	C. Randel
14	Buker's Pet Store	ca.1907	1170 Market	George M. & Nazenig Mardikin
15	McCarthy's Cocktail Lng.	ca.1907	1172 Market	Catherine McCarthy
16	7th and McAllister Bldg.	1906	79 McAllister	Hanns & Gerda Kainz
17	The Methodist Book Concern	1907	83-91 McAllister	The Methodist Book Concern
18	Vacant	-	-	City/BART

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	X COMMUNITY PLANNING	X LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	X MILITARY	X SOCIAL/HUMANITARIAN
__1700-1799	X ART	__ENGINEERING	X MUSIC	X THEATER
X 1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
X 1900-	__COMMUNICATIONS	__INDUSTRY	X POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES Civic Center Plan - 1912 BUILDER/ARCHITECT Multiple

STATEMENT OF SIGNIFICANCE Civic Center History

The land on which the Civic Center now stands was originally sand dunes and chaparral. Shortly after the street grid of San Francisco was laid out in 1847, the extreme southwest corner of the grid, bounded by Market, McAllister and Larkin Streets, was set aside as the Yerba Buena Cemetery. When shifting sands uncovered the graves the cemetery was moved, and in 1860 the land was given to the City Parks Department. In 1870, still undeveloped, the land was declared a City Hall Reservation and City Hall Avenue was laid out parallel to Market Street between the present-day intersections of Grove and Larkin Streets and Leavenworth and McAllister. The land between Market and City Hall Avenue was divided and sold to start a fund for a city hall, except for a 100-foot swath across from Eighth Street, which remained under public ownership as Marshall Square.

A monumental structure (hereinafter, Old City Hall) was designed to occupy the remainder of the triangle of the land bounded by City Hall Avenue, Larkin and McAllister Streets. Ground was broken in 1872, but principally because of corruption in the city government, it was not completed until 1897 at a far higher cost than originally projected

In 1899, B.J.S. Cahill, with the encouragement of Mayor Phelan, put forth a Civic Cente scheme which would clear up land titles clouded by dubious practices of the promoters of the Old City Hall, and at the same time create an imposing setting for existing and proposed civic structures in a blighted area. The plan would have opened up Market Street for over two blocks near the junction of Market and present-day Civic Center. The street would have split in two paths, leaving a large central area for new development. The plan would have brought the Old City Hall, the Mechanic's Institute, the Post Office, Hibernia Bank and other monumental structures previously scattered over the area and obscured by lesser edifices into a single grand design. A direct extension of the Golden Gate Park Panhandle would intersect Market near the western terminus of the new project. New developments were halted on two sites which would have blocked the project, but when a third went ahead, the Civic Center was scrapped. The plan failed for many reasons, but principally because of general distrust of large governmental projects.

In 1904, the Society for the Improvement and Adornment of San Francisco was formed under the leadership of former Mayor Phelan. The Society invited Daniel Burham to provide the city with a grand plan and suggested to B.J.S. Cahill that he design a Civic Center. Again, Cahill proposed using existing structures and land already owned by the city as the least expensive approach and the most likely to be realized. This plan was, in fact, very similar to the one which was later used. A central plaza was located just as the present plaza, with major buildings facing it on all sides. The Old City Hall was already on the east and the Mechanics Pavilion on the south. Another major structure was proposed for the north and a pair for the west side, with a newly plotted Panhandle Extension running out Fulton Street to Steiner, and then angling up through Alamo Square to the Panhandle.

Daniel Burham's plan for San Francisco was ready in 1905, with a Civic Center playing a vital role in the whole concept. He envisioned the Civic Center as scattered around

9 MAJOR BIBLIOGRAPHICAL REFERENCES

BOOKS
The Blue Book: A Comprehensive Official Souvenir View Book of the Panama-Pacific International Exposition of San Francisco, 1915. Robert A. Reid, Official Publisher of View Books, San Francisco, 1915.
Burnham, Daniel H. and Edward H. Bennett Report on a Plan for San Francisco. ed. Edward F. O'Day. Published by the City of San Francisco, September 1915.
Columbia Un. Avery Obituary Index of Architects & Artists. Boston: G.K. Hall & Co. 1963.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 46.56 acres

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	10	551850	4181490
B	10	551850	4181080
C	10	551010	4181080
D	10	551020	4181480

VERBAL BOUNDARY DESCRIPTION

Beginning at the center line of the intersection of Seventh Street and Market Street, the boundaries of the district are as follows: The boundary proceeds southwest on the centerline of Market Street (all boundaries run along the centerlines of the streets) to the intersection with Grove Street, then west on Grove to Block 355, Lot 12, and along the eastern and southern boundaries of lot 12 to its intersection with Block 355, Lot 8. It then follows the eastern boundary of Lot 8 south to Market Street, proceeds southwest along the line of Lot 8 and then northwest on the line of Lot 8 to

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
Michael R. Corbett / Architectural Historian

ORGANIZATION
The Foundation for San Francisco's Architectural Heritage

DATE
November 22, 1976

STREET & NUMBER
2007 Franklin Street

TELEPHONE
(415) 362-5154

CITY OR TOWN
San Francisco,

STATE
California

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X STATE ____ LOCAL ____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Kenneth Ellen SHPO DATE 2/22/78

FOR NPS USE ONLY
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE 10/10/78

~~DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION~~ KEEPER OF THE NATIONAL REGISTER

ATTEST: William Lebovich
~~KEEPER OF THE NATIONAL REGISTER~~

DATE Oct 4 1978

GPO 892-453

Property Owners

City and County of San Francisco
Real Estate Department
450 McAllister Street
San Francisco, California 94102

Chairman, Board of Supervisors
County of San Francisco
City Hall
San Francisco, California 94102

Bay Area Rapid Transit District
800 Madison Street
Oakland, California 94612

U.S. General Services Administration
Regional Historic Preservation Liaison
Public Buildings Service
525 Market Street
San Francisco, California 94103

Representation in Existing Surveys (#6 Continued)

California History Plan: Inventory of Historical Features
1967 State
Department of Parks and Recreation, Historic Preservation Section
Sacramento, California

Junior League of San Francisco, Inc.
1968 Local
San Francisco, California

1975-1976 Architectural Inventory
1976 Local
San Francisco Department of City Planning
San Francisco, California

San Francisco City Landmarks
on-going Local
San Francisco Department of City Planning
San Francisco, California

National Register of Historic Places
1976 State
National Register of Historic Places
Washington, DC

Historic American Buildings Survey
1973 Federal
California Historical Society, San Francisco, California
also Library of Congress, Washington, DC

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Property Owners -- San Francisco Civic Center

George M. and Nazenig Mardikian
1170 Market Street
San Francisco, CA 94102

City and County of San Francisco
Real Estate Department
450 McAllister
San Francisco, CA 94102

Catherine McCarthy
1172 Market Street
San Francisco, CA 94102

Methodist Book Concern
83-91 McAllister
San Francisco, CA 94102

Hanns and Gerda Kainz
79 McAllister
San Francisco, CA 94102

C. Randel
35 Fulton Street
San Francisco, CA 94118

Orpheum Building Co.
1182 Market
San Francisco, CA 94102

Chairman, Board of Supervisors
County of San Francisco
City Hall
San Francisco, CA 94102

Wells Fargo Bank
1256 Market Street
San Francisco, CA 94102

Bay Area Rapid Transit District
800 Madison Street
Oakland, CA 94612

United States Government, GSA
Regional Historic Preservation Liaison
Public Buildings Service
525 Market
San Francisco, CA 94103

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6. Representation in Existing Surveys (continued)

Title of Survey:
California History Plan: Inventory of Historical Features
Date of Survey:
1967 State Level
Depository for Survey Records:
Department of Parks and Recreation, History Preservation Section
Street and Number:
1416 Ninth Street
City: Sacramento State: California

Title of Survey:
Junior League of San Francisco, Inc.
Date of Survey:
1968 Local Level
Depository for Survey Records:
Special Collections Room, San Francisco Public Library
Street and Number:
Civic Center
City: San Francisco State: California

Title of Survey:
1975-1976 Architectural Inventory
Date of Survey:
1976 Local Level
Depository for Survey Records:
San Francisco Department of City Planning
100 Larkin Street
San Francisco, California

Title of Survey:
San Francisco City Landmarks:
City Hall
War Memorial: pending
Orpheum Theater: pending
Date of Survey:
ongoing Local Level
Depositor for Survey Records:
San Francisco Department of City Planning
100 Larkin Street
San Francisco, California

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7. Description (continuation sheet 1

1. Marshall Square
Marshall Square is bounded by Larkin, Fulton, Hyde and Grove Streets. The Department of City Planning (100 Larkin Street)is located on the west side of the block facing the Civic Center Plaza across Larkin Street. A long sloping driveway to Brooks Hall (1d) under the Plaza runs the length of the Fulton Street side of the block. The Pioneer Memorial is located at the corner of Hyde and Grove Streets. The remainder of the block (1c) is used as parking lots(24 Grove Street).

1a The Pioneer Memorial consists of groupings of bronze statuary on a central stone base and four projecting piers. A female "California" with a bear at her feet and a shield and a spear in her arms occupies the central pedestal. Two allegories and two tableaux on the piers are entitled "Early Days," "Plenty," "In '49," and "Commerce." In addition there are four bronze relief scenes, five relief portraits and numerous medallions, plaques and inscriptions. The cornerstone is dated September 10, 1894.

1b The Department of City Planning is an irregularly shaped, flat-roofed, one-story building constructed on a wood frame. It is an example of late moderne architecture, with strips of white walls, blue windows and rounded corners.

2 Four Corners

2A Southeast Corner: Wells Fargo Building-The southeast corner of the Civic Center consists of three small privately owned lots situated principally at the northwest corner of the block bounded by Market, Larkin and Grove Streets. The central piece of property, which is fully occupied by a long, two-story brick structure(1256 Market Street), extends through the block to Market Street. The other two lots (41 Grove Street and 30 Larkin Street) are used for parking.
The brick structure is a simple building, originally constructed as a stable and coach house in 1908 on old City Hall Avenue. Hence the angle at which it sits. On the Civic Center side, the building has three ground floor arches and six rectangular second floor windows. The building was remodelled in 1966 when it was taken over for use as a Wells Fargo Bank and offices. It is painted white and blends with the light granite of the main Civic Center structures.

2B Northeast Corner: Civic Center Power House-The power house is a small, squarish building in the northeast corner of the small lot at the northeast corner of Larkin and McAllister Streets. It is constructed of reinforced concrete and has concrete exterior walls decorated with a few very simple classical details.
The only entrance faces Larkin Street and consists of a double door framed by a simple molding. Above the door is inscribed "Civic Center Power House" and above that a simple cornice. The facade is unadorned except for quoins at the edges and a very simple roll-molded cornice above. The McAllister Street facade is identical, with the addition of a copper rainspout at the west end, but without the door. The other

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7 Description (continuation sheet 2)

walls abut adjacent buildings. There is a monitor skylight on the roof and a high steel stack rising from the back corner of the building supported by two prominent girders. The rear walls of adjacent buildings behind the power house are nearer the height of other Civic Center buildings and contain classical cornices and other elements which harmonize with the Civic Center.

2C Northwest Corner: Standard Station-The northwest corner of the Civic Center at Polk and McAllister Streets has been occupied by a Standard Oil service station since the station was forced to move from its previous location on the site of the present War Memorial about 1930. There have been several false starts on a consolidated Fire and Police Station in the lot, which is owned by the city.

2D Southwest Corner: Department of Public Health-The Department of Public Health Building (101 Grove Street) sits on a rectangular lot at the east end of the block bounded by Polk, Grove and Ivy Streets. It covers the full retangular lot at ground level, but there is a light court above the ground level at the rear of the building, and it therefore assumes a "U" shape above the first floor. The structure is of reinforced concrete clad in gray California granite, executed in the Italian Renaissance style on its public faces. The facade on Ivy Street and the west wall are gray industrial brick. The main entrance is in the re-entrant corner at Grove and Polk Streets, angled to face the Civic Center Plaza.

The ornamental facades are decorated in two principal horizontal bands above a smooth granite base. A two-story lower level consists of a rusticated wall cut by plain rectangular windows. This is capped by a plain, flat belt course, above which is another two-story section with a smooth wall cut by a similar configuration of windows. Alternate windows on the third floor are framed by a simple pediment of voluted brackets and a slightly projecting balcony. The top of the facade consists of a simple band of dentals over tryglyphs, with a balustrade over all.

The Polk Street facade contains seven windows evenly spaced across the wall at each level. There is a door in the third window space from the Ivy Street corner on the ground floor, and an elaborate projecting bronze frame at the Ivy Street corner which holds an electric sign that reads "Hospital." The Grove Street facade contains fifteen windows at each level with a door in the fourteenth window space on the ground floor and alternate pedimented and balconied windows on the third floor.

The re-entrant corner at Polk and Grove consists of a high arched doorway in the first two floors, and one window in each of the third and fourth floors, above the belt course. The third floor window is framed just like those on the other facades but with a longer balcony. The door in the base is recessed in a sculptural niche flanked by blue and gold iron lamps. The glazed door is set in a simple bronze frame which itself is framed with a simple molding. A round window above the door is set in a bed of rushes and other leaves carved in relief in the granite around the window. The doorway is capped with a keystone volute which also serves as a central bracket supporting the balcony of the third floor. There is a caduceus on the keystone and garlands flanking it.

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7. Description (continuation sheet 3)

The secondary walls on Ivy Street in the light court and on the west end contain modified cornice lines of granite and brick. There are three driveways at ground level on the Ivy Street side.

INTERIOR

The main entrance opens into a small lobby with rich gray marble walls and floors. There are three pronged **bronze** sconces on either wall of the lobby and a bronze handrail up a few steps. Hallways are lined with marble wainscotting to the door tops on all four floors, and oak trim is around doors and transoms. The Grove Street entrance is a smaller version of the main entrance. The parts of the building reached by these two entrances serve the Department of Public Health as office and laboratory space and provide some facilities for public clinics. The Polk Street entrance opens on a small plain lobby from which a stairway rises leading to a rear section of the building not connected to the main office areas in front. This smaller rear area was originally a separate facility for women prisoners and is still marked by barred windows at the rear of the building, but it is used today by the city as a clinic. The rear entrances are to another unconnected section of the building used as the Central Emergency Hospital.

3. Exposition Auditorium- The Exposition Auditorium (99 Grove Street) fills the block bounded by Grove, Larkin, Hayes and Polk Streets and faces the Civic Center Plaza across Grove. Its four stories are erected on a steel frame clad in gray California granite on the main facade and brick on the sides and rear. The raised octagonal roof of the main hall is visible from the plaza. The Auditorium is designed in the Beaux Arts style with elements of both French and Italian Renaissance blended successfully together.

The main facade is symmetrically arranged in five planes with a dominant central feature flanked by a pair of advancing pavilions and receding wings. The two-story base is rusticated, and the superstructure above contains pedimented windows, except in the central feature where three large arches reach through the full two tiers. A cornice caps the superstructure and a false attic rises above it over the three central planes.

The three high arches in the central feature rise between four piers in the base level, and four pairs of engaged **Doric** columns which stand on the piers in the superstructure. The rusticated base is divided by a long marquee made of wood and covered with copper sheeting. Beneath the marquee there are ticket windows in the piers and the bottoms of the arches are glazed doors. Over the marquee, there is a small second floor window in each pier. Cornices at the tops of the piers are held on elongated brackets and serve as bases for the pairs of columns. There is a long vertical panel between the columns of each pair. The columns carry a heavy but regular dentilated cornice over the fourth floor. The vertical line of each pair of columns is carried through the cornice for the height of the attic, in an ensemble that consists of bronze flag pole stands on granite bases on either side of a round cartouche. The attic wall over the central bay bears the inscription "Exposition Auditorium."

The rusticated base of the projecting pavilions on either side of the central feature contain a large-linteled showcase window in the ground floor with a pair of small windows above it. The cornice of the base sits on two

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7. Description (continuation sheet 4)

pairs of brackets which frame the windows of the second floor beneath it, and at the same time serves as a base for two pairs of freestanding Doric columns in the superstructure. The columns are tied by a balustrade at the base, above which is a large window with a rounded pediment and a smaller unadorned window, both louvered to accomodate mechanical equipment inside. Each pair of columns extends through the heavy cornice of the fourth floor with festooned urns on granite bases. Between the pairs of urns is a large elongated cartouche in a bed of cornucopiae.

The receding wings contain opening on each floor. On the ground level there are plainly framed doors that match the showcase windows in the adjacent pier. Windows in the third floor have rounded pediments and balustraded balconies on brackets.

The sides and rear of the Auditorium are brick except for granite angle features on Polk and Larkin, around the corner from the main facade. There are three vousoired windows on the ground floor of each angle feature, and a small pair of windows on the second floor. A single third floor window has a round pediment and elongated balcony with ancones. There are two pairs of doric pilasters in the superstructure, which carry the cornice. The remainder of the rear and sides have a simple cement coursing above the second floor and a cornice at the top of the wall. The rear facade contains five planes reflecting those of the front. There are brick pilasters in the projecting pavilions and the central feature contains two high service doors with a simple cement molding and coffered wooden doors.

A remodeling of the building in 1964 resulted in some minor exterior alterations. The westernmost pier in the central feature of the main facade was slightly extended under the marquee with a glass cage to accomodate the principal escalator to Brooks Hall. A new undersurface was installed with new lights on the underside of the marquee. Iron door frames at the base of each arch were replaced with bronze.

Many windows in the brick sections of the sides and rear were bricked in, and protruding concrete fire stairs were added on Polk and Larkin Streets. The projecting pavilions on the rear were extended toward the sides. Well matched brick was used in all alterations on the sides and rear and great care was taken in the appearance of the building.

INTERIOR

The internal functions of the Exposition Auditorium are clearly expressed by its external design. The principal auditorium is reached through entrances at the base of high arches. Two secondary halls are reached through clearly defined doorways in each of the receding wings. Vertical circulation is principally through banks of elevators in the protruding pavilions. The elevators serve balcony levels of the main auditorium and smaller conference rooms on the third and fourth floors of the wings. Circulation on each floor is by long hallways around the cavity of the main auditorium, and across the front of the building. Seating capacity is 7800 in the large auditorium and 900 in each of the side halls. Nineteen smaller conference rooms hold 30-125 people.

The interior of the Auditorium was completely remodeled in 1964. Except for the substitution of escalators for staircases in some instances, the building functions just as it did before the remodeling. The principal

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7. Description (continuation sheet 5)

changes have been in improving acoustics in the main auditorium and lighting throughout. In the hallways, the forms of the old vaulted ceilings remain but the details are removed. There have never been elaborate interior spaces.

4. City Hall-The San Francisco City Hall (400 Van Ness Avenue) occupies the double block bounded by Polk, McAllister, Van Ness and Grove Streets. Generally rectangular in its ground plan, the building consists of two squarish office wings linked functionally and symbolically by a high central dome. The dome rests on a rectangular base which is expressed on two long facades in large pedimented porticos. Long **Doric** colonnades in the office wings are expressive of the more practical uses to which they are put.

The City Hall is erected on a steel frame clad in gray Raymond granite. The dome rises over 300 feet above the street, higher than the Capitol in Washington, D.C. The office wings contain four stories above ground and a partially exposed basement. The building is in a late French Renaissance or Baroque style with the principal design feature, the dome, derived from several great domes of the European Renaissance--St. Peter's, Les Invalides, the Val de Grace and St. Paul's.

The principal facade on Polk Street consists of a long **Doric** colonnade over a rusticated base. The wall is broken by a central pedimented portico and slight projecting pavilions at the angles. The base consists of the first floor and exposed basement, the columned superstructure consists of the second and third floors, and an attic is slightly recessed behind a balustrade over the third floor.

Three arched entrances in the base are reached by a steep flight of steps. The arches are voussoired and contain lavishly ornamented masked keystones flanked by cornucopiae. Intricate door frames and sconces, and a balustrade between the columns in the next level, are all burnished iron painted blue and gold. The balcony is carried on festooned brackets. Six **Corinthian** columns in the superstructure carry a **Doric** entablature with ornamented metopes and a triangular pediment. There are two pairs of columns at the ends of the portico and two single columns more widely spaced between. Between and behind the columns are three French windows opening onto the balcony, large windows overhead in the third floor, and large flat cartouches at the top of the wall. The dentilated pediment encloses a sculpture group designed by Henri Crenier, with a female "San Francisco" beckoning commerce and navigation.

Smooth re-entrant corners effect the transition from the portico to the identical flanking office wings. Between the portico and each angle pavilion there are eight rectangular windows in each of the four levels. The windows in the base are eached capped with an ornamental keystone. Each vertical pair of windows in the superstructure is set in a wall slightly recessed behind a row of **Doric** columns. The columns are tied with an iron balustrade at their bases and carry an ornamented entablature above, with bucranes, amphorae, shields, helmets, medallions and heads of beasts in the metopes. The attic floor behind the interrupted balustrade is crowned with a band inscribed with a wave motif. Alternate windows are flanked with a broad shield design. A short false roof is little more than a coping. The angle features contain a single rectangular window in the base with a lavishly ornamented festooned keystone beneath a second floor balcony. A vertical pair of windows in the

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superstructure is flanked by Doric columns which carry a small pediment that stops short of the continuing wave frieze that crowns the wall. The tympanum encloses a large shell and sea monsters.

The Van Ness facade is identical except for a few details in the central portico. The entrances in the base are rectangular rather than arched and are surmounted by cartouches in beds of elaborately detailed paraphernalia. Between each entrance caryatids designed in the Art Nouveau manner carry the balcony of the next level. The windows in the superstructure of the Polk Street facade are replaced by two-story arches on Van Ness presently glazed with reflective glass. The sculpture group in the pediment, also by Henri Crenier, consists of Wisdom, flanked by the Arts, Learning and Truth on one side and by Industry and Labor on the other.

The Grove Street and McAllister Street facades, virtually identical to each other, are simplified versions of the principal facades. Slightly protruding pavilions at the angles are linked by simply fenestrated walls, with pilasters in the superstructure. There are eleven windows in each floor of the long central feature. The angles contain three windows in each floor, with six Doric columns in the superstructure carrying a flat cornice. The columns are arrayed like those of the central porticos of the main facades. The seventeen windows of the attic sit behind a balustrade over the third floor and beneath the encircling wave frieze.

The great central dome sits on a square base of four giant pendentives positioned between the central porticos on the main facades and the large light courts in the office wings. Great semicircular clerestory windows in the base facing the courts light the lower reaches of the domed space. The drum of the dome is encircled by free standing columns carrying a broken cornice. A balustrade ties the columns at their bases and an entablature of triglyphs amd ornamental metopes encircles the drum above. There are tall pedimented rectangular windows in the drum between the columns. The vertical line of each column carries through the cornice with an urn and set back behind the ring of urns is an inner drum with pilasters behind each urn and torches over each pilaster. Between the pilasters of the inner drum are generous garlands.

The dome itself is constructed on a steel frame, sheeted with copper and coated with lead. It was originally highlighted with gold. The vertical lines of the columns around the drum rise through the dome to an encircling skullcap of surface decoration. Small bullseye windows look out from under hooded shells between these vertical striations. An encircling iron balustrade at the top encloses a tall spired lantern built on a base of four low arches looking to the cardinal directions. Four taller arches rise over the base with pairs of freestanding fluted Doric columns flanking the arches and carrying a broken cornice. An urn carries through the cornice over each column, and a tall, slender, tapering steeple rises from the center and is crowned with a torch.

There are two pieces of sculpture on the City Hall grounds. A statue of Hall McAllister, a distinguished pioneer attorney, faces McAllister Street on the northside of the building. A seated Abraham Lincoln, copied from the Lincoln Memorial in Washington, D.C., executed by Haig Patigian, faces the Civic Center Plaza.

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INTERIOR

The interior of City Hall is arranged exactly as it appears from the outside, with a central ceremonial hall and circulation area tying together the two office wings. This ceremonial area crosses the building from the Polk Street portico to its counterpart on Van Ness. On either side of the high central domed space there are broad public entrance halls with low ceilings, treated severely with a forest of modified Tuscan columns made of Indiana sandstone. In between, the dome rests on a square centerpiece that fills the long central rectangular light court of the office wings from front to rear.

Rising from the center of the ground floor of the domed space is a broad staircase which spills out on to the floor beneath a straight climb to the principal landing. The balustrade and numerous freestanding torcheres on the main floor and principal landing were cast by Leo J. Meyberg in iron and bronze and painted blue and gold. This square centerpiece with galleries all around it tying it to the main building through its floors, runs clear up to the inner vaulting of the great dome. In effect, from inside, this cupola rests on the intersection of two short transepts, forming in plan a cross. The north and south transepts contain galleries to serve each floor and great windows to light the interior. A monumental staircase leads directly to the Supervisors Council Chamber. Opposite this and across the domed space is the Mayor's Office. These motifs are magnificently framed in the east and west transept recesses, which are entirely open from the first floor up. The side transepts, which are merely cross corridors in plan, are screened with columns carried across in three bays (with an interpolated sub-order) to mask the floor levels and break up the light.

Each of these transept recesses is spanned with four giant arches between which oblique pendentives merge into and carry the circular cornice which marks the base of the dome. The coffered inner dome springs from a closely spaced ring of Corinthian columns and terminates in an open lantern through which the eye finally rests on a boldly carved cartouche at the apex of the paneled upper dome.

Like the exterior porticos, the inside of the domed space consists of a rusticated base surmounted by a two-story Corinthian superstructure. The columns and pilasters of the superstructure carry a correct Corinthian entablature which is surmounted by a short wall. Above the wall in the east and west transepts are sculptural groups by Henri Crenier, set in large semi-circular sections which are framed by the pendentives which carry the dome. The sculpture and other large decorations are made of Portland cement, effectively simulating the real stone used elsewhere.

Everywhere there is a wealth of magnificent architecture and decorative detail. Four large medallions in the spandrels of the pendentives represent Liberty, Equality, Learning and Strength. In the east transept there is a clock over the central doorway on the second floor, set in a wreath with eagles and urns on either side. The sculptural group above it represents Father Time flanked by History and a youth with a torch representing future generations. In the west transept the cartouche over the large central arch at the top of the stairs is based on the seal of San Francisco.

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It would be impossible to describe the abundance of detail which enlivens the domed space, other than to say that it derives from Roman, Renaissance and Baroque models generally. Despite the variety of sources and the quantity of detail, it is nevertheless applied with a strict adherence to function. Jean Louis Bourgeois assisted Arthur Brown in the design of this magnificent interior; Paul Deniville executed the designs in decorative plaster and artificial stone.

Apart from the domed space, there are ornamental treatments in the chambers of the Board of Supervisors and the Mayor's Office, which are located in the Van Ness and Polk Street porticos, respectively. The public meeting room of the Board of Supervisors at the top of the grand central staircase is lavishly paneled in Manchurian oak. Corinthian pilasters, a beautifully coffered ceiling, and three arches opposite the entrances which open out on the columned porch are the principal architectural features. The Mayor's Office is a simplified variation of the Supervisors Chambers.

The two office wings meet behind the porticos and are linked by galleries in the north and south transepts of the domed space. The entire basement and ground floor areas are utilized, but the higher floors are grouped around large central light courts on either side of the dome. The basement is used for storage, mechanical equipment and office space. The ground floor offices, which are directly accessible from the entrance halls and secondary corridors flanking the domed space, house the municipal functions in most frequent public demand. With the light courts above, these offices are roofed with skylights and enclose large spaces. The second, third and fourth floors are more nearly arranged like an office building, with continuous encircling hallways on each floor opening onto offices on either side. In addition to office space, there are simply executed court rooms on the third and fourth levels. A bank of three elevators apiece rises from each of the entrance hallways. New elevators were installed in 1966.

The variety of interior marbles used in floors, wainscotting, carved staircases, pilasters and ashlar walls came from Colorado, Alabama, Vermont and Italy. The wood is Manchurian oak. The ornamental bronze mailboxes and package boxes, most notable in the entrance halls, were specially designed by the American Mailing Device Corporation of New York City. Sculptural niches in the entrance halls are occupied by busts of former Mayors Phelan and Rolph (by Haig Patigian) and Angelo Rossi(by R. Cravath).

5. Civic Center Plaza-The Civic Center Plaza is bounded by Polk, McAllister, Larkin and Grove Streets. Where Fulton Street once cut through the block from east to west, there is now a paved pedestrian area lined with tall flag poles. A long rectangular pool sits in the center of the paved area with rows of sycamore trees on the sides. To either side are park areas circumscribed by concrete walks; a central square lawn is flanked to the east and west by rows of olive trees.

Underneath the south half of the block is Brooks Hall(99 Grove Street), a 90,000 square foot exhibition area connected to the Civic Auditorium by ramps to both basement and first floor levels. Staircases near the corners of Larkin and Grove and along Polk Street lead to the Hall. A truck loading ramp enters the hall from a straight sloping drive that runs the length of the Fulton Street side of Marshall Square. Under the north half of the

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block is a three level 1464 car parking garage (355 McAllister Street) with automobile access on Larkin and McAllister Streets. It can also be reached by staircases near the plaza pool and two staircases and an elevator pavilion near the McAllister Street side of the Plaza.

6. San Francisco Public Library-The San Francisco Public Library (200 Larkin Street) occupies the block bounded by Larkin, Hyde, Fulton and McAllister Streets. It takes up all but the northeast corner of the block, which is occupied by a temporary structure used in part as a library annex. The library is erected on a steel frame clad in gray California granite, and sits on a plinth of grass held by an encircling retaining wall. The building is shaped in its ground plan somewhat like a giant "P" with a squarish main building and an ell continuing the south facade the full length of the Fulton Street frontage. The Larkin and Fulton Street sides are the principal facades, and together with the end of the ell on Hyde and a flat pavilion around the corner from Larkin on McAllister Street, are treated in the Italian Renaissance style. The remainder of the McAllister Street facade is more simply expressed. The other exterior walls on the north and the east, largely behind the temporary building, and two interior light courts are ordinary brick. Inside and out the building is in excellent condition.

The ornamental facades consist of a rusticated basement crowned by a belt course, and surmounted by a high story consisting of discreetly projecting corner pavilions joined by unbroken ranges of graceful arches without a dominant central feature. Over all is a high entablature which forms the well of the top story and contains smaller public rooms. The architectural details are delicate and restrained and are used with intention and comprehension of function.

The main facade faces the Plaza across Larkin Street. Three large central doorways on the ground floor are flanked by two large rectangular windows cut into the rusticated wall on either side. An interrupted series of shallow steps approaches the doorways, each of which is framed with a flat decorative molding and topped by crossettes adorned with garlands and fleur-de-lis, and a central cartouche. The doors are in two layers, with coffered outer wooden storm doors, and inner doors of glass in ornamental bronze frames. The doors are set back behind ornamented posts and lintels decorated with scenes from classical mythology. Flanking the doors are free standing copper plated lamps. The cornerstone at the southwest corner of the building is marked "Anno Domini MCMXV."

There are seven arches in the superstructure, those at either end belonging to flat pavilions framed by pairs of doric pilasters. There are rosettes under each plainly molded arch, fleur-de-lis at the springline, and round shields in the spandrels. Under the sill are a pair of tablets on which are inscribed the names of famous authors. The windows themselves are set in a crosshatching of cast iron mullions. Between the pavilions are five more arches, recessed together behind a row of free standing Ionic columns. Each arch is flanked by columns so that adjacent arches have a column between them. The bases of the columns are tied together with a low balustrade, in the center of each stands a giant (7'8") cement figure on a pedestal. The figures, representing Art, Literature, Philosophy, Science

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and Law were sculpted by Leo Lentelli. Their rough texture, fluid molding and romantic quality are in contrast to the regularity and rationality of the Italian Renaissance framework of the building. The play of light and shade over statues, columns and arches in this central feature serves to give interest and accent to the entrance facade.

On the third floor a great panel over the five central recessed arches of the second level is inscribed"The Public Library of the City and County of San Francisco/ Founded AD MDCCCLXXVIII Erected AD MCMXVI/ May This Structure Throned on Imperishable Books Be Maintained and Cherished From Generation/ To Generation For The Improvement and Delight of Mankind." Above the flanking pavilions there are two windows over each arch and a pair of urn-decorated panels over each pair of pilasters. Crowning the entablature is a regular cornice and antefixa. Set back slightly behind the antefixa is a short false front which steps up from either end to a high point at the center.

The side facade on Fulton Street is a simplified variation of the entrance facade on Larkin. Between identical pavilions at the angles, the ground floor consists of a single central ornamental doorway flanked by six windows on each side. There are thirteen arches separated by Doric pilasters in the superstructure, with each bay identical to those at the angles of the main facade, except for names on the panels and shields in the spandrels. In the third floor entablature there is a pair of windows over each arch in the superstructure, and a single urned panel over each single pilaster.

The end of the ell on Hyde Street and the west end of the McAllister Street facade are exact restatements of the entire pavilion ends of the main facades. The remainder of the McAllister Street facade is a frank expression of the library stacks with seventeen high, narrow rectangular bays separated by simple piers, all beneath a greatly simplified entablature.

INTERIOR

The functions and organization of the library's interior are clearly indicated by the exterior design. The main entrance facade is denoted by its more articulated treatment; the main reading rooms are expressed in the ranges of bays on the two principal facades; rooms of lesser importance are manifest in the more ordinary windows on ground and top floors; and the stack areas, generally on the north side of the building, are expressed in the simpler treatment of the McAllister Street facade.

The nature of the plan is equally obvious inside. From the entrance vestibule, the view is clear through a magnificent succession of ceremonial spaces: up a staircase to the main room on the second floor which serves as a center of circulation. From the staircase area and from the main room there is ready access to the two main reading rooms of the library. These reading rooms are connected to smaller and less imposing public rooms on the first and third floors by secondary staircases near each of the main reading rooms, and by a pair of elevators which rise from the entrance vestibule on either side of the ceremonial stairway. The public spaces are all grouped along the Larkin and Fulton Street sides and in the center of the building, and closed stack areas are on the McAllister Street side. Large interior courts for light and air, located at either side of the

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central main room are visible from windows in hallways, secondary stairs and other places, and these further contribute to a ready apprehension of the plan of the building.

The principal ornamental public spaces are those which constitute the ceremonial progression and the two main reading rooms. The ceremonial spaces are especially noteworthy and the crowning architectural feature of the library.

The ceremonial progression begins in the vaulted entrance vestibule, a space loosely divided into three cavities by large piers. The outer cavity, just inside the main doors, is separated from the others by glass partitions. The vestibule contains large wooden lamps, mostly unoccupied sculptural niches, and ornamented doorways opening to various service spaces which are grouped around it. It is ornamented with classical details, principally in the vaulted plaster ceiling, including urns, nymphs, griffins and various kinds of stylized flowers and leaves in an arabesque pattern. The details are entirely in relief, with none painted or etched, allowing for the full effect of the play of light and shade. Beneath the plaster ceiling, the materials used in the vestibule as well as throughout the ceremonial passage are a combination of travertine and a highly successful and practically indistinguishable imitation travertine. In general, the real travertine is used on floors and steps, columns, door trim and lower wall areas and the imitation material elsewhere. The creator and designer of these materials and their forms is Paul Deniville.

From the vestibule, the ceremonial passage continues up a formal staircase to an enclosed landing skylighted dramatically from the sides. The stairs climb between rusticated travertine walls, each surmounted by a high loggia and capped with a caissonned barrel vault. Along the side walls behind the loggia are two large murals, each cut into five panels interrupted by travertine pilasters. The murals depict a California landscape and seascape in broad, flat areas of unmodulated earth colors that harmonize well with their travertine surroundings. The were painted as part of the Works Project Administration in 1931-32 by Gottardo Piazzoni and added to the unadorned panels of that time. Two additional panels were installed in 1975.

The ceremonial passage terminates fittingly in the truly monumental main room. The room is sixty-five feet square and forty-two feet high and contains large scaled architectonic features equally suitable to a monumental classical exterior. The entrance and three other huge arches, one on each wall, are framed in a plain molding carried on giant free standing ionic columns. A heavy impost encircles the room beneath a colonnade of fluted composite pilasters. The arches contain doors below and large clerestory windows above set in beautifully worked bronze frames of crosshatching mullions and classical trim. The ceiling is cut with deep octagonal caissons. The room was originally called the "delivery room" but has lost that function and some of its symbolic significance along with it. It now houses card catalogs and information services.

The two major reading rooms also receive special architectural treatment. The Literature and Philosophy reading room was a general reading room originally. It is situated off the main room and runs almost the entire length of the Fulton Street facade. It measures 30 by 195 feet and holds 25,000 volumes

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on open shelves. The History and Social Science reading room off the staircase area opposite the main room was originally called the Reference Room. It runs the length of Larkin Street facade, measures 30 by 100 feet, and holds 15,000 volumes. Both rooms are modeled after early Renaissance halls. They are long with high, white painted plaster walls above stained oak book shelves and wainscotting and varicolored stenciled wooden beams across the ceiling. The floors are now linoleum, but were originally cork. There are two giant sopra porta murals (12 by 47 feet), one in each reading room, depicting the American migration from New England to California. The murals were painted by Frank Vincent DuMond originally for the Panama Pacific Exposition. The rest of the library is relatively plain. Public spaces contain wainscotting and shelves beneath light colored walls, with travertine floors and trim in hallways and linoleum floors in library rooms. Most of the original functions of the rooms are at least generally the same today. Only two rooms have been thoroughly remodeled, but lighting has been improved throughout the building. Old chandeliers and light fixtures remain only where they perform an important ceremonial function. An old storage area under the main delivery hall was converted to the Science and Technology Room in the 1950's. The Lurie Room on the first floor was remodeled in 1974 to serve as a multipurpose meeting and screening room. The Fulton Street entrance which is a smaller version of the main entrance vestibule, is closed off and used as an office area.

There are seven stack levels on the north side of the building where most books are kept. The superstructure and shelves are of special steel construction; floors are heavy translucent glass and marble. Lighting is predominantly natural, through high bay windows on the the McAllister Street and interior court sides of the stack wing. The stacks were originally designed to hold 500,000 volumes.

The original accessories, still the predominant fixtures throughout, were custom designed with a high regard for the general harmony and fitness for this building. Despite the large number of separate contracts required for the furniture, metalwork and other accessories, there is a high degree of unity in the designs. The decorative style in the trim and furniture was originally described as "old Italian."

6a. Library Annex(45 Hyde Street) The temporary structure at the northeast corner of the library block is a three story, rectangular building erected on a wood frame. Its flat, white walls are completely unadorned except for rows of rectangular windows on each floor.

The Library Annex is used by the library and other city departments and was built for the Navy Department in 1945 for $123,730. It was built under the aegis of a war emergency and has never met the city building code. In 1948 it was sold to the Library Commission for $10,000.

7. California State Building. The State Office Building (350 McAllister Street) is a basically rectangular structure occupying the south half of the block bounded by McAllister, Larkin, Golden Gate and Polk Streets. The north half of the block contains the State Building Annex which is about the same size. The newer building was constructed in 1957 and is attached to the old State Building in the center of the block to allow the buildings to function as one large building. Visually they appear as separate structures in such

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a manner that the aesthetic integrity of the old building remains unassailed.

The State Building is six stories high, constructed on a skeleton of steel and sheathed in gray California granite and terra cotta simulating granite. The Italian Renaissance style of the building is fully realized on the long main facade which faces across McAllister Street to the Civic Center Plaza and on the ends of the main forward section of the building. A rear section is set back from Polk and Larkin Streets and receives a more simplified classical treatment.

The entire main facade is lightly rusticated. It is broken up into a high three-story base surmounted by a two-story superstructure of glazed arches and pedimented windows set off by composite pilasters, with a simple top-floor entablature. The most interesting feature of the facade is the entrance motif with three high arches in the center of the base which open onto an open air vaulted vestibule. Each arch is framed with a compound molding and capped with a keystone volute, each of which carries a classical mask. Above each keystone is an elaborate cartouche set in imbricated leaves on the voussoirs. In the spandrels, medallions enclose symbols of labor, justice, education and agriculture. Beneath the medallions are large bronze lamps, like the towers of a Moorish fort. Under the arch are guilloche panels set with rosettes, rising from the spring to the keystone, which is incised with a caduceus. The vestibule is vaulted behind the arches and barrel shaped with caissons behind the piers. Corinthian-like pilasters in the piers carry a simple cornice at the spring of the vault. Three elaborate framed doorways enter the building from the vestibule. Each doorway is set within a frame of cable, and egg and dart molding above which is a bay leaf band overhung by a lintel set on voluted brackets. There are three plain windows above the lintel. The doors are oak and glass.

On either side of the arches are nine simple rectangular windows evenly spaced across the facade on each floor. The cornerstone at the southwest corner of the building reads "Anno Domini MCMXX." On either side of the arches are free standing flag poles rising out of a base of generous bay leaf and guilloche roll moldings.

The second level is dominated by thirteen glazed arches marked with voussoirs, a recessed molding and a keystone volute. There are rosettes under each arch on either side of the keystone above the springline. Between the arches are twelve vertical pairs of rectangular windows with a simple pediment over the larger lower windows, and a vertical panel over each upper window. A composite pilaster is set between each arch and each pair of windows, with a pair of pilasters at the extreme ends of the facade.

A smooth architrave and regular cornice sit at the base of the top floor entablature. Above each arch and a pair of windows in the second level, there is a small rectangular window in the entablature; above each pilaster is an urned panel. The wall is capped by Greek **antefixae** and the squat roof is trimmed with cooper.

The sides are treated like the main facade with three windows on each floor in the base; a central glazed arch and two flanking vertical pairs of windows with attendent pilasters in the second level; and three plain windows with panels in the entablature. Behind the main facade there is only one window on each floor, two pilasters in the second level and two panels in the

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entablature, all set with frets, balustrade, architrave, cornice and antefixae. The other public wall surfaces are simplified versions of the main facade. There are three rectangular windows in each floor of the rear sections of the building which face on Larkin and Polk Streets. The treatment of the base is identical to other base areas, but the superstructure is only ornamented with pediments over the two outside windows on the third floor. The crowning fretwork is articulated only as a smooth band, the cornice above it is simplified and the entablature is unadorned.

The back of the building was initially adorned like the rear sides with four windows across from either end and brick in between. Now only two windows at each level are exposed;everything else between is cut out for the connection between the old state building and its annex.

INTERIOR

The interior of the state building contains a highly functional organization of offices on every floor. The only exception is the two-story Supreme Court on the fourth floor which was extensively remodeled in 1956. The court was originally trimmed with oak, simply cut with classical details. Today it contains walls of sheepskin panels, mahogany court furniture and and theater seats for 120 spectators.

8. Orpheum Theater-The Orpheum Theater (1182 Market Street) is an irregularly shaped building at the west end of the block bounded by U.N. Plaza, Market and Hyde Streets. It is a four-story reinforced concrete structure with an auditorium at the rear and office and commercial space on Market Street. The principal facade is covered with elaborate Spanish Gothic decoration, after the Cathedral of Leon. The rear walls are blank, with a re-entrant corner at U.N. Plaza and Hyde and a cornice height equal to other Civic Center buildings.

The Market Street facade of the Orpheum consists of wide bays defined by Spanish Gothic verticals which carry through the cornice as torches. Within each of the bays of varying widths, office windows are set in iron frames. A decorative arcade on the ground floor is open at the theater entrance and encloses storefronts elsewhere, and a smaller arcade of office windows on the second floor carries as a cornice. The central bay over the theater entrance is more elaborately treated with a spired false front which rises above the wall of the building. Elsewhere behind the crowning cornice there is a short wall with a brief coping of Spanish tile.

Inside the 2000 seat auditorium is no less exotic than the exterior, with huge decorative towers flanking the stage and sumptuous ornamentation on wall and ceiling surfaces.

Commercial remodelings have obscured some of the grandeur of the old theater with flat painted interior walls over the brilliant colors of the original decoration, oversized and out-of-character signs on the exterior and walled and redecorated store fronts. None of these alterations have permanently damaged the building.

9. City Hall Annex (450 McAllister)-The City Hall Annex is located at 450 McAllister across from the City Hall. It is a six-story generally rectangular structure built of reinforced concrete. The McAllister Street facade is clad in terra cotta, in a simple reflection of the design of City Hall. It contains a two-story rusticated base with a central arched entrance, and is

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7. Description (continuation sheet 15)

surmounted by a coursing of fleur-de-lis over which rises a two-story smooth superstructure crowned with a simple cornice. Fenestration is very simple, reflecting the functional office building inside.

10. The War Memorial-The San Francisco War Memorial consists of a pair of identical monumental classical structures, the Opera House (309 Van Ness Avenue) and the Veterans Building (459 Van Ness Avenue) on either side of a formal court. The complex is set in a double block bounded by Van Ness, McAllister, Franklin and Grove Streets, and faces the City Hall across Van Ness Avenue.

Opera House

The Opera House is erected on a steel frame with reinforced concrete floors and walls. It is clad in terra cotta simulating Raymond granite used in its base, steps and columns. The building is generally rectangular in shape except for a high scenery loft at the rear and a pair of staircase wings which project from the sides near enough to the front that they appear as receding planes of the main facade. There are four principal stories above ground and a mansard roof.

The building is a late and rather severe example of the Beaux Arts style with decorative treatment encircling the building at all levels. The ground floor base is deeply rusticated and cut with ranges of arches. The two-story superstructure has a rusticated wall of lower definition and the same ranges of arches everywhere except the front facade which is more elaborately designed. The attic is set back behind a balustrade, and a Mansard roof caps the whole. Details of both ornament and function are everywhere masterfully executed.

The principal forward facade on Van Ness is reached by a series of long granite steps. The facade contains seven arches in the base, glazed and fitted with handsome bronze and iron frames. The five central arches serve as the main public entrances to the building and the other two, partially infilled, as secondary service entrances to ticket offices. Each arch is defined by voussoirs and ornamental keystones with masks of lions heads. The central and outer keystones also serve as brackets for protruding balconies in the next level. There are eight bronze sconces in the spandrels, and a flat belt course runs above the base.

In the superstructure, eight large pairs of freestanding, fluted doric columns rise over the piers between the arches below and flank seven recessed arches just behind them. Each arch is outlined with a curved ornamental molding and capped with a simple ornamental keystone flanked by swags. The two outer arches are sculptural niches; the five inner arches open back to an open vaulted vestibule with five glazed arches to the mezzanine foyer. At the base of the columns is an interrupted balustrade, segments of which protrude as shallow balconies at the central and two outside bays. Above the columns is a simple entablature crowned with an interrupted balustrade.

Set back behind the crowning balustrade is a short rectilinear attic floor with windows behind each section of balustrade. The wall terminates in a stylized frieze incised with a wave design exactly like its counterpart on the City Hall. Above the attic floor is a leaded copper mansard roof, striated with vertical expansion joints and culminating in a simple roll molding.

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7. Description (continuation sheet 16)

Slightly set back from the main facade and protruding out of the north and south sides of the building from ground to roof are two vertical staircase cavities. For the most part they are simply treated with the basic rusticated background wall textures of the main facade standing out as the principal feature of interest. The transition from front facade to staircase wing is accomplished in a series of folding planes of this basic wall texture. There are three square windows in a vertical line on both east and west walls of the wing. On the outside of each wing, there is a glazed arch in the base and a more elaborate motif in the superstructure with two pairs of doric pilasters flanking a sculptural niche with a balustrade.

The court side of the Opera House consists of a rusticated wall with ten arches ranged across each tier from the staircase wing to the rear of the building. Each arch in the base has a lion masked keystone and bronze sconces in the spandrels. The five forward arches are completely glazed entrances; the rear arches are infilled except for windows and a door in the last arch. The arches in the superstructure are set in an ornamental molding with a balustrade at the base.

The Grove Street side of the Opera is identical to the court side with the addition of a marquee cantilevered over a circular driveway which runs the length of the building. The marquee is made of wood and sheeted with copper. It is suspended from rods attached to the spandrels between the arches and is attached to the building at the impost.

The rear of the Opera House is dominated by a large arch that cuts through the base and superstructure with two smaller arches on either side in each tier. The main arch springs from the coursing between the two levels and is topped by an ornamental keystone. Huge sliding metal-plated doors in the arch accomodate Opera scenery. Between the top of this arch and the entablature above is a large, rectangular horizontal panel.

Above the Opera House in the rear is the large scenery loft which, like the building itself, is divided by a coursing into two principal rusticated wall sections. The front and rear are incised by large rectangular panels in the center flanked by smaller vertical panels which contain pedimented windows with protruding balustraded balconies carried on brackets. The narrower north and south ends of the loft have a similar arrangement of unadorned panels. There is a simple cornice at the top of the wall surmounted by a mansard roof.

INTERIOR

The interior of the Opera House is everywhere clearly and efficiently organized, and its decorative treatment is always direct and in the service of the functions of the building. Within the tradition of Opera Houses, it is not lavish, yet there is an appropriate sense of richness about it that is achieved principally through the correct use of classical elements and the fine treatment of details. The simplicity and proportions of the ceremonial spaces are such as to appear equally appropriate to a monumental exterior.

The main Van Ness Avenue entrances open onto a simple vaulted vestibule where tickets are sold in windows at either end. The entrance vestibule opens onto a grand foyer across the front of the building, with stairs rising from either end in the wings, and corridors running off down the sides of the

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building. This organization is repeated with modifications at three higher levels.

The ground level foyer receives the greatest decorative attention outside the concert hall. A plaster barrel vaulted ceiling with dentilated trim is carried on pairs of cast stone fluted Doric columns. The walls are also cast stone and the floors are marble. Coffers in the white ceiling are set with rosettes and painted gold. Fantastic blue and gold bronzed-iron light fixtures, both hanging and freestanding, resemble those in City Hall. Simply pedimented doorways set in arches open from the foyer into the orchestra seating section of the main hall.

The main hall itself is first a functional space enlivened and given a sense of splendor by its classical detailing. The side walls are reflections of the exterior, with a rusticated base carrying a superstructure of high arches set between plain pilasters. Balustrades link the bases of the pilasters, there are horizontal panels over festooned keystones, and a simple cornice runs just beneath the ceiling. The arches are latticed and hung with drapes, originally to camouflage organ pipes but now utilized to house stage lights. At the stage, a massive proscenium arch is carried on re-entrant fluted pilasters with statuary groups by Edgar Walter in the spandrels. The arch itself contains a central swath of caissons between fluting. The high ceiling is filled by a large smooth oval surface in a classical molding. A magnificent aluminum sunburst chandelier, 27 feet in diameter, spurts from the center of this oval. The stage itself is equipped with the most advanced features. The orchestra disappears, the stage can be raised and lowered in whole or in part, and the scenery is conveniently stored above the stage.

Seating (3302 with 300 standing) is arranged more like a movie theater than a traditional Opera House, with two principal balconies suspended directly from wall to wall without supporting columns. There is only one horseshoe section of box seating. The west end of the building contains dressing rooms and offices at all levels. The basement contains a bar, buffet and small emergency hospital.

Veterans Building

The exterior of the Veterans Building is virtually identical to the Opera House and will be described only as it differs. Aside from changes in the use of some arches, principal differences are:

Because the Veterans Building sits on higher ground, in order to be at the same level as the Opera it is approached by a shorter flight of steps. The superstructure of the main facade has all seven arches receding to a longer open vestibule than in the Opera House. There is no driveway or marquee on the side of the Veterans Building. There is no scenery loft, nor a high central arch on the rear facade; rather, there are seven arches across both the base and the superstrcuture.

INTERIOR

The interior of the Veterans Building is like a small opera house with a museum on the top. An auditorium occupies the center of the building for the lower three stories. On each of the lower floors a corridor encircles the auditorium cavity, opening onto offices and meeting rooms across the hall. The museum is organized in the same way, with a central two-story, skylighted

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7. Description (continuation sheet 18)

sculpture court (now closed off and used as a movie theater) surrounded by a corridor which opens onto exhibit space on the outside. Principal staircases rise from near the four corners of the encircling corridor on the first floor and elevators rise from the front lobby opposite the entrances.

The principal entrances open onto Van Ness Avenue. Through the entrances is a large vestibule with a smooth plaster vaulted ceiling carried on great piers. Grouped about the vestibule are a variety of facilities. Behind the extreme arches in the base of the facade, there are veterans offices to the south and the museum bookstore to the north. The projecting wings whose counterparts carry staircases in the Opera, contain uses less functionally related to the shape of the wings. In the southern wing a Trophy Gallery leads to a Souvenirs Gallery. Each gallery contains marble floors, cast stone walls and columns and a vaulted ceiling. In the northern wing, a secondary entrance vestibule from McAllister Street contains elevators to the museum. Across the vestibule from the entrances are three elevators interspersed with two doors to a small anteroom which opens onto the Veterans Auditorium. A good copy of Houdon's George Washington stands in the main vestibule.

The auditorium is similar in design to the main hall of the Opera House, the principal difference being its size and subdued detailing. The auditorium holds 1100 people and has only one balcony. The arches of its side walls contain eight giant murals by Frank Brangwyn depicting earth, air, fire and water and their benefits to mankind. The murals originally hung in the Panama Pacific International Exposition. The proscenium arch is simpler and smaller than in the Opera and contains no statuary in the spandrels. The ceiling is irregularly coffered and a traditional bronzed chandelier hangs from the center.

On each of the first two floors, the encircling corridor has barrel ceilings and a red tile floor. The ceiling in the basement and the third floor was built with exposed beams. Wood trim in the hallways and offices is birch. The rear of the basement contains all the mechanical equipment for both buildings and is relayed to the Opera House in conduits through a tunnel under the court.

In 1971, the third floor was turned over by the Veterans to the museum for offices and classrooms. At the time minor renovations were carried out in various parts of the building by Robinson and Mills. The ceilings of the third floor were lowered and spaces behind the office doors were repartitioned and remodeled for the museum. A small cafe was added in the museum and the bookstore was installed off the ground floor vestibule. **The bookstore was enlarged in 1976 by the same architects.**

Memorial Court

The War Memorial Court occupies the area between the Opera House and the Veterans Building. It is enclosed on its east and west sides by blue and gold ornamental iron fencing between the two buildings. A "U" shaped driveway passes along its edges, from Franklin Street to the forward fence between the building wings and returns to Franklin Street. The area enclosed by the driveway consists of a central lawn encircled by a sidewalk lined with box hedges and sycamore trees, and lighted by ornamental lamps of iron.

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7. Description(continuation sheet 19)

11. Federal Building

The Federal Office Building (50 U.N. Plaza) occupies the entire block bounded by U.N. Plaza, Leavenworth, McAllister and Hyde Streets. It is a generally rectangular building with a large central court. There are five principal stories and a mansard roof above. The building is erected on a steel frame clad in gray California granite in a generally French Renaissance manner.

The classical styling is fully realized on the U.N. Plaza, Hyde and Leavenworth St. sides, but the U.N. Plaza side, with its long colonnade, is the principal facade and contains the major entrance. Re-entrant corners at U.N. Plaza and Hyde and at U.N. Plaza and Leavenworth contain secondary entrances. The McAllister side is treated more simply between two projecting pavilions, at the angles, but it retains a refined classical quality, nonetheless.

On all sides there is a two-story base of rusticated blocks surmounted by a higher two-story tier, variously treated, but with an essentially similar fenestrated smooth background wall surface. The second tier is surmounted by a simple cornice, above which is an interrupted balustrade. On all but the central section of the McAllister facade there is another story set back behind the balustrade and capped by a mansard-type roof.

The U.N. Plaza facade contains three high arched entrances in the center of the rusticated base. Each arch is glazed and set in an iron frame painted silver and gold. There are silver and gold iron lamps in the spandrels. The arches are voussoired, with shields set in leaves on the keystones. The central shield contains a crest of stars and stripes and the other two contain eagles. On either side of the arches there are eight windows on each of two floors. Every other window on the ground floor bears a massive mask of a classical face on its keystone. Two of the masks are of men and two are of women. The windows are paired vertically, with the second story window being smaller. The vertical pair of windows at either end of the facade is set back in a slightly receding plane which carries to the roof. The cornerstone at the southwest corner of the building reads "Henry Morgenthau Jr./ Secretary of the Treasury/Louis A. Simon/Supervising Architect/George O.Von Nerta/Supervising Engineer/Arthur Brown Jr./Architect/1933."

The second two-story tier contains 23 windows on each floor with 22 free-standing fluted Doric columns between each vertical pair of windows in the principal forward facade. There is a Doric pilaster behind each column and one on either side of the vertical pair of windows in the receding plane at either end of the facade. There is a horizontal panel between the windows of each floor and an interrupted balustrade between the bases of the columns.

The Hyde St. and U.N. Plaza facades are identical and both simplified variations of the U.N. Plaza facade. There are fourteen windows in each floor of the base with the last vertical pair at either end set in a receding plane which carries to the roof. Giant keystone masks are carried over every third ground floor window. The second tier is identical to that on U.N. Plaza without the columns and with only fourteen windows on each floor and seventeen Doric pilasters. In addition, a circular service driveway drops down to the basement level on Leavenworth.

The Hyde and Leavenworth facades join the U.N. Plaza facade in identical curving re-entrant corners. In the base of each is a glazed arch identical

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7. Description (continuation sheet 20)

to those on U.N. Plaza, with an eagle in the keystone and lamps in the spandrels. The second tier contains a single vertical pair of windows flanked by freestanding fluted Doric columns with Doric pilasters behind. There is a balustrade beneath the windows.

Flanking pavilions on the McAllister Street facade are identical to the Hyde and Leavenworth facades with three windows at each level. The receding central section of this wall contains a rusticated base with a single glazed arch in the center. There are stars and stripes on the keystone and cast iron lamps in the spandrels. There are eight windows on either side in the ground floor and nine windows on the second floor. Low, freestanding balustrades run from the arch to the pavilions, exposing the basement to light and air. The second tier simply contains 19 vertical pairs of windows with horizontal panels between them. There is the same regular entablature and balustrade found elsewhere at the top of this section of the wall, but there is no fifth floor or mansard roof.

The shape of the central court reflects that of the exterior of the building, being generally rectangular with re-entrant corners. It is faced with gray industrial brick from the exposed basement to the top of the building. Fenestration and cornice molding mirrors that on the street side, except for the central sections of the long sides of the court which face each other. These central sections reach from ground to roof and are veneered in granite. Both contain a large rectangular glazed entrance between sconces. set in a rusticated two-story base. A second tier contains a vertical pair of windows and a protruding balcony beneath the lower window. There are quoins at the corners and a simple pediment over all. The south side rises one more story marked by a central window set above a simple coursing and below a band of frets. There are dormer windows in the mansard roof above the court.

INTERIOR

The interior contains an identical hallway on each of four principal floors which encircle the building, opening to offices on either side. Vertical circulation is principally through elevators at the central entrances on U.N. Plaza and Leavenworth, and main staircases at the re-entrant corners. Ceremonial space is limited to a vestibule reached by the three central arches on U.N. Plaza and minor flourishes at each of the other entrances.

The entrance vestibule is a high barrel vaulted room with niches at either end. Above the spring of the vault, described by simple cornice, the ceiling is caissoned. Beneath the cornice, the walls are cast stone. There are three large, barrel shaped glass chandeliers in iron frames hanging from the ceiling which serve as models for the hallway lights throughout the building. Three high infilled arches with pedimented doors open onto the central circulation hallway from the vestibule. Across the hallway is the elevator lobby with four elevators with polished brass doors and oak panels. The hallways have red octagonal floor tiles and a barrel vaulted ceiling hung with chandeliers. There is a low marble mainscotting and unadorned marble trim around dark stained wooden office doors.

12. United Nations Plaza-Construction of the one acre United Nations Plaza began in January 1975 as part of the Market Street Beautification Project in conjunction with the Bay Area Rapid Transit Station.

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7. Description

The Plaza is almost complete except for a fountain which is still under construction. Fulton Street, between Market and Hyde, and Leavenworth, between Market and McAllister, have been converted to a pedestrian plaza. The entire area is paved in brick, with granite borders echoing the Civic Center buildings. Rows of trees line the sides of each street. An 80-foot bronze flag pole will fly the United Nations flag. The architects of the project are Mario Ciampi and Associates, John Carl Warnecke and Associates and Lawrence Halprin and Associates.

13. 1 United Nations Plaza is a very small structure, triangular in plan, which faces on U.N. Plaza behind the Orpheum Theater and across from the Federal Bldg. It was originally constructed as a two-story residence over a ground floor commercial space. The building is constructed of reinforced concrete in the Zig Zag Moderne style. Dark copper panels group the windows in a vertical composition between concrete piers which culminate in a zig zag skyline. There are decorative relief panels at the tops of the piers. The original interior has been remodeled.

14. Buker's Pet Store is a small brick building with a simple classical cornice. Its store front has been remodeled.

15. McCarthy's Cocktail Lounge is a small brick building with a simple classical cornice. A decorative glass transome has been painted over and obscured by the present sign. The building was remodeled in the 1930's and has an attractive wood interior and very handsome etched glass doors.

16. 7th and McAllister Building. A small, two-story brick building designed in a classical manner on an odd shaped lot. It was remodeled in 1975 with a glass wall on 7th Street. Its original, narrow corner store front with iron mullions, and bracketed cornice and entrance hood, is intact.

17. Methodist Book Concern. The Methodist Book Concern is a five-story brick and terra cotta building designed in a version of the Neo-Classical Revival. The principal facade is dominated by brick piers which culminate in round arches at the top of the facade. There is banded polychrome brick work in the second floor, and lavish terra cotta keystones and window trim, particularly in the ground floor office entrance. The fine original ground floor, iron store front with its small transom windows is intact.

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7. Description

Of the 19 buildings in the Civic Center Historic District, 9 are significant to the character of the District, 5 are neutral and could be replaced by appropriately designed buildings without loss of character to the District, and 6 are non-conforming intrusions which detract from the integrity of the district.

Map Ref.	Building	Significant/ Integral	Neutral	Non-conforming Intrusion
1a	Dept. City Planning			X
2A	Wells Fargo Bank Bldg.		X	
2B	Civic Center Power House		X	
2C	Standard Station			X
2D	Dept. Public Health Bldg.	X		
3	Civic Auditorium	X		
4	City Hall	X		
6	Public Library	X		
6a	Library Annex			X
7	California State Bldg.	X		
8	Orpheum Theatre	X		
9	City Hall Annex			X
10a	War Memorial Opera House	X		
10b	Veterans Building	X		
11	Federal Building	X		
13	1 United Nations Plaza		X	
14	Buker's Pet Store			X
15	McCarthy's Cocktail Lounge			X
16	7th & McAllister Bldg.		X	
17	Methodist Book Concern		X	

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8. Statement of Significance (continuation sheet 1)

the central part of the city, with all the major points connected by a generally circular series of boulevards. The plan was totally impractical but it fired the imagination of the public and was approved by the Board of Supervisors shortly before the earthquake in 1906.

With the city in ashes and the old City Hall in shambles, Burnham and his supporters felt that it would be an easy matter to implement the plan with its grand new boulevards and public places which would no longer require cutting through the city. Like other cities that had suffered great holocausts, however, San Francisco grew back on the same property lines as before and before the public would entertain any talk of beautification and "adornment," the old commercial and residential areas were substantially rebuilt.

In 1909, Burnham was asked to revise his plans for the Civic Center. His deputy, Willis Polk, handled the design, placing a semi-circular grouping at the corner of Van Ness and Market, where it could meet the direct Panhandle Extension. Stirred by the impracticality of the plan, Cahill revised his 1904 plan slightly and argued persuasively that the Bunham/Polk proposal was too expensive, disruptive to traffic and business and likely to be delayed by litigation. The Burnham/Polk plan was put before the public and easily defeated.

In 1910, the Panama-Pacific International Exposition Company formed to hold a major world's fair in 1915. A vice-president of the Exposition Company, James Rolph (or "Sunny Jim") ran successfully for mayor in September 1911. Rolph's effective campaign, tied to continuing reform, ran under the slogan "Forward San Francisco." The Municipal Street Railway, Hetch-Hetchy water project and other important and practical civic improvements were part of his program. But the idea of a Civic Center, in his hands, became a catalyst for the rest as a symbol of the new unity of the population under a new and honest political era. He associated the Civic Center with the Exposition; the Civic Center would permanently exhibit the grandeur which the Exposition would only briefly evoke, and it would demonstrate convincingly to the world that San Francisco had not simply recovered from the earthquake but had become a thriving and civilized metropolis of international importance.

After Rolph's election, steps towards realization of the Civic Center were taken quickly in hopes of completing at least the City Hall and Auditorium for the Exposition. In January 1912, suggestions were solicited and over 60 submitted proposals for a plan for the newly approved Civic Center. They tended to fall into two types--those at Van Ness and Market and those based on the old sites of the old City Hall and Mechanics Institute, with the latter heavily predominating. Cahill's 1909 plan was endorsed by the Board of Supervisors and the issue of the general location was turned over to an architectural commission under the auspices of the Exposition, consisting of Willis Polk, William B. Faville, Clarence Ward, Harris Connick, Edward Bennett and John Galen Howard. Polk and Bennett voted for Van Ness and Market

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8. Statement of Significance (continuation sheet2)

but all the others chose the old site. As Howard explained, the old site was nearer the city's activities, it had more space, only minimal street changes would be necessary both for ceremonial and circulatory purposes, more impressive views would be possible and it would be cheaper and less likely to incur litigation. It was more amenable to the Panhandle Extension route and it offered better opportunities for growth. Most importantly, it did not interrupt the commercial life of Market Street.

An Architectural Advisory Commission composed of Howard, Frederick W. Meyer and John Reid, Jr., was appointed by the Mayor to select a final Civic Center plan, to oversee a city hall competition and to oversee the implementation of the Civic Center plans. Howard, the Chairman, was an unusually capable man, skilled both as an architect and as an administrator, and it was his leadership which guided the initial stages. In a speech advocating passage of the March 1912 bond election for $8.8 million, he eloquently explained,"the Civic Center signifies the unity of the community of which it is the practical need, the esthetic need and the spiritual expression." The bonds passed overwhelmingly and the City Hall competition was begun shortly thereafter. The winners were announced before the final design of the Civic Center was settled upon so that the City Hall was designed for the old City Hall site. In July 1912, a variation of the Cahill plan was chosen with the City Hall and the two buildings across the plaza from it reversed to achieve a longer approach to the City Hall from Market Street.

The final plan, then, consisted of a central plaza with the City Hall to the west, State Building to the north, Public Library and Opera House to the east and Exposition Auditorium to the south. In addition, the four corner lots between the main buildings were to contain a Health Building, a Fire and Police Building a Power House and an undetermined public building. The site of the present Federal Building was reserved as city property but also undetermined. Narrow strips were to be acquired on all property fronting the Civic Center, which would be lined with arcades and peristyles.

Construction began quickly, but only the Auditorium, the Power House and the Plaza were ready for the opening of the Exposition.The City Hall was not completed until the end of 1915, after the fair had closed.

During the early stages of construction, large signs stood in the lots where buildings were proposed giving the public an idea of what a grand project was in the making. The Library was completed in 1916, and the planned Opera House was ruled out of Marshall Square before World War I ended. The war and subsequent building depression delayed further progress into the mid-1920's when the State Building was completed. The Federal Building and the Health Department were finished in the early 1930's. While the arcades and peristyles did not come to fruition, money was set aside by the builders of the Orpheum Theater (then called the Pantages) to face the blank rear walls more appropriately. A dispute over who should pay for the facing was never resolved with the result that the walls have never been faced.

As the Civic Center as it was originally approved gradually arrived at the present stage of near completion, a War memorial expanded the Center, much as the original planners had hoped. The new development west of the City Hall, which was completed in 1932, thoroughly harmonizes with the old scheme. Other efforts at expansion in the 1950's and 1960's have been less successful

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8. Statement of Significance (continuation sheet 3)

but either sufficiently inobtrusive or far enough away that they do not intrude on the older areas. The Civic Center Development Plan of 1958, by Wurster, Bernardi and Emmons; Skidmore, Owings and Merrill; DeLeuw, Cather and Company was the most important of these efforts. In the late 1950's, the old plaza was excavated and a parking garage and exhibition hall were put under ground beneath the new plaza.

As part of the current Market Street beautification project and undergrounding of rail transportation, the first blocks of Fulton and Leavenworth above Market are being transformed into United Nations Plaza, a pedestrian way, with brick paving between the Federal Building and the Orpheum Theater.

Today Marshall Square and the corner lot northwest of the plaza, as the only Civic Center sites without permanent developments, are still mentioned as possibilities for future expansion of the Civic Center.

Significance

The San Francisco Civic Center is regarded by many scholars as the finest and most complete manifestation of the City Beautiful Movement in the United States. The City Beautiful Movement intended to create beauty and order in cities which had grown too fast as a result of industrialization and accelerated immigration, and as such was an aspect of the general municipal reform movement that sprang up in the 1890's and continued after the turn of the century.

The real impetus to the movement was the World's Columbian Exposition in Chicago in 1893, called the White City by its admirers for the great white classical buildings that were arranged in an orderly manner around a lagoon in a Court of Honor. The order, the harmony, the cleanliness and the grandeur of the White City amidst the squalor of Chicago and the generally chaotic conditions of American cities captivated the American public and served as an inspiration to planning and design schemes of great magnitude and importance for almost 40 years.

The most immediate and direct effect of City Beautiful was the more or less successful imitation of the White City in world's fairs all over the country. Major expositions were held in Buffalo (1901), St. Louis(1904), and San Francisco (1915). Lesser celebrations occurred in San Francisco (1894), Omaha (1898), Memphis (1898) and Seattle (1909). All of these fairs served to spread the ideals of classical architecture, general Beaux Arts planning and the example of cooperation for the greater effect of an ensemble. But like the White City, these expositions lasted a season and were then demolished.

A more permanent result of the City Beautiful Movement was the revival of L'Enfant's plan of Washington, D.C. Daniel Burnham, who had supervised the Chicago World's Fair, was called in to extend the design and to plan a railroad station.

The most characteristic and widespread results of the national enthusiasm genrated by the City Beautiful Movement were, however, the city and park plan and the Civic Center. Annapolis, Bakersfield, Baltimore, Boston, Cincinnati, Cleveland, Columbus, Dallas, Hartford, Indianapolis, Kansas City, Little Rock, Minneapolis-St. Paul, Philadelphia, Providence, Roanoke, St. Louis, San Francisco, Seattle, Stockton and Williamsburg are some of the many places that commissioned plans during this era..But of the great

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number of places that had plans made, only a few were implemented to any degree, and of those, only Cleveland's and San Francisco's achieved anywhere near the proportions dreamed of by planners and an enthusiastic public. Cleveland's Civic Center was only half finished and San Francisco's more ambitious project nearly reached completion.

As no city planning departments existed in the United States until Hartford established one in 1907, these plans were virtually all undertaken by outside consultants, Daniel Burnham and Charles Mulford Robinson being chief among them. Burnham was the greater planner and probably the single most significant proponent of the City Beautiful Movement, having had a hand in the White City, the revival of L'Enfant's plan, and the plans for Chicago, Cleveland and San Francisco.

The principal failure of the City Beautiful Movement was in its emphasizing physical beauty and abstract planning while ignoring economic and sociological factors. The few manifestations of the movement, which are permanent, can be largely attributed to economic and sociological oversights.

Neverthless, City Beatiful was a significant episode in American architecture and planning with far-reaching influences. It marked the beginnings of modern city planning in the United States; it spawned the first city planning departments and city planning schools; it championeda style of architecture which asserted itself as a truly national style until the modern movements supplanted it in the late 1920's and 1930's; it was associated with the reform and professionalization of architecture; and it symbolized the widespread municipal reform movements of the day.

A most significant legacy of the movement has been a heightened awareness of the city as an important unit of design. Partly in response to the chaos of American cities, the City Beautiful Movement advocated a restraint on the part of the individual architect who, it taught, should be more concerned with the effect of his building on the overall quality of its environment than with the uniqueness of the particular building.

Each building in the Civic Center was faced with the problem of providing modern, functional facilities in a classical idiom. The classical was deemed suitable as the traditional style of American governmental buildings, but significantly in this case also as amenable to City Beautiful ideals of harmony among many buildings on a grand scale. The often-remarked representation of American imperialism in the style of governmental buildings of this period is also present. The classical style aptly expressed the mood of a nation eager to redefine its newly achieved international importance in architectural terms.

. In San Francisco, it represented the city's emergence as a regional center of national importance, and within the city, it symbolized the united efforts of a population recently divided along many lines.

In terms of "democratic" architecture, or architecture for an ever larger segment of the population, monumental classical architecture uncompromisingly demonstrated the enhanced concern for the general public. Only a few years earlier, such splendor was exclusively reserved for the rich

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and the privileged few. To this day, no greater public interiors have been built in the United States than those influenced by and representative of the City Beautiful Movement, including among the very finest, the San Francisco City Hall.

Within the scope of turn of the century classical architecture in the United States, the San Francisco Civic Center contains several fine examples of the mode and one superlative example in the City Hall. The other buildings in the group, however, although less interesting in themselves, cannot properly be evaluated in the same way. In particular, the State Building, the Federal Building, the Health Building and the War Memorial group would probably appear rather dull in themselves, as if they were missing an essential ingredient. But seen in the context of the Civic Center as a whole, and in relation to City Hall, all the buildings together achieve distinction.

The criteria on which the buildings are judged, then, must be the degree to which each enhances the group without distracting from the City Hall. These qualities are achieved through a harmony of color, material, scale, size, texture, rhythm and style. Within these constrictions the buildings achieve individual interest through the imaginative manipulation of the elements. These are the criteria on which the architects of the buildings would have wanted them to be judged.

As the beauty and importance of the Civic Center is diffused among many elements, modestly designed and carefully orchestrated for the greater effect of the whole group, so no one man can be singled out as having presided over the development of the Civic Center. Mayor Phelan, B.J.S. Cahill, the Society for the Improvement and Adornment of San Francisco, Daniel Burnham and the supporters of the Exposition all played essential parts in the formulation of the idea locally. Mayor Rolph and John Galen Howard were probably most responsible for the crucial early stages of acceptance and inception. Arthur Brown, who designed most of the buildings, and the best ones, deserves far more recognition than he has received for his role as designer and planner. Many of the men and groups were involved at more than one stage, and some, like Willis Polk, never left any tangible marks of their influence, yet were significantly involved as critics and supporters.

Lastly, the San Francisco Civic Center has throughout its existence drawn important people and events to it from all over the United States. Its beauty, its monumental character and its excellent and varied facilities have been considered a suitable setting for political demonstrations and conferences including the San Francisco general strike of 1934, the House Un-American Activities Committee hearings of the 1950's, and more recent anti-Viet Nam war demonstrations in the 1960's.

The most significant events, however, have been of international importance. The United Nations was founded in the Civic Center at "The United Nations Conference on International Organization" which lasted from April 25-June 26, 1945. Heads of state and delegates from 49 countries, together with 5,000 others attended the conference. Organizational details and the actual drafting of the United Nations Charter took place in the Veterans Building, while ceremonial events and speeches were held in the Opera House, including the signing of the United Nations Charter. Entertainment and large public gatherings were in the Exposition Auditorium and facilities and services

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were provided by the Public Library. In addition to its direct historical significance, this meeting demonstrates how successfully the buildings in the complex support one another in function as well as design.

On September 8, 1951, delegates from 49 countries signed the Japanese Peace Treaty, returning sovereignty to Japan after World War II. The treaty was drawn in the Veterans Building and signed in the Opera House.

The Architects

The Ecole des Beaux Arts in Paris was a major influence on the City Beautiful Movement as the most important school of architecture during that period and as the purveyor of idea which, in the United States, became associated with the City Beautiful Movement. In the United States certain schools and East Coast architectural firms provided much of the same training and promoted many of the same ideas. The office of McKim, Mead and White was one of the most important and most influential of these firms. Of nine architects of the major buildings in the Civic Center, six attended the Ecole des Beaux Arts and two others were apprenticed under McKim, Mead and White in New York City.

John Galen Howard was a nationally prominent figure in the City Beautiful Movement and one of the most important figures in the development of the San Francisco Civic Center. Howard studied at Massachusetts Institute of Technology and at the Ecole des Beaux Arts. He worked for H.H. Richardson as well as for McKIm, Mead and White. He served on the board of the Pan American Exposition in Buffalo in 1901, where he designed the prize-winning Electric Tower, and was chairman of the architectural board of the Alaska Yukon Exposition in Seattle in 1909. Howard was invited by Phoebe A. Hearst to design the Hearst Memorial Mining Building at the University of California in 1900 and remained to design the plan for the university and founded the Department of Architecture, over which he presided for 25 years. During his tenure, he designed most of the new buildings on the campus.

During the same years that Howard was so actively involved at the University of California as an architect, planner, teacher and administrator, he played an equally versatile role in the development of San Francisco. After the 1906 earthquake, Howard served on the committee charged with reconstructing the city, and in 1912, he was made chairman of the Advisory Board for the proposed Civic Center. The Advisory Board selected and refined a plan for the Civic Center from among those suggested and oversaw the early stages of the implementation of the plan, including the City Hall competition and the design of the Exposition Auditorium. Later he served on the architectural advisory committee for the War Memorial Complex.

Howard's role in the Civic Center went far beyond that of a designer and an advisor. He was a powerful public advocate and a trusted expert, upon whom reliance was placed for political, administrative and aesthetic guidance. The WPA's California Art Research said of Howard:"His was an influence such as has been exerted by few men in Western America, and particularly California culture."

Frederick H. Meyer was a German architect who became an influential leader in art education in the San Francisco Bay Area. He taught at many of

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the most prestigious schools, and in 1907, he founded the California School of Arts and Crafts in Berkeley with which he was associated until his death in 1961. In 1915, Meyer received a Medal of Honor from the Panama-Pacific International Exposition. His most notable architectural achievements outside of the Civic Center are the Humboldt Bank Building whose shell was one of the few that survived the 1906 earthquake and fire, and the Monadnock Building, also in San Francisco. Meyer also designed the Bakersfield (California) courthouse as the result of a competition. He served on the original advisory board of architects for the Civic Center and on the later War Memorial Advisory Board.

John Reid, Jr. served as the San Francisco City Architect from 1912 to 1928, and in that capacity, he remained an advisor on the Civic Center long after his term on the original advisory board of architects had expired. Aside from his part in the Civic Center plan and the Exposition Auditorium, Reid completed the design of the original Civic Center Plaza, advised the State Building competition, made interior alterations to the Health Building and served on the War Memorial Advisory Board. He also contributed to the city as the designer of a large number of school buildings, including the old High School of Commerce, adjacent to the Civic Center and now used as the Public Schools Administraion Building. Reid graduated from the University of California in 1904 and received his diploma from the Ecole des Beaux Arts in 1909.

Bernard J.S. Cahill was an Englishman who came to San Francisco in 1891 to practice architecture. Cahill specialized in mausoleum design but he is best known and most influential as an early advocate of city planning. He attended the London Town Planning Conference in 1909 and the Conference on City Planning in 1910. As an editor and frequent contributor to the American Builder's Review and the Architect and Engineer, he was able to convey his planning ideas to professional audiences. His farsighted plan for a Civic Center in San Francisco in 1899 helped to create a public understanding and acceptance Of the Civic Center idea. Although he has never received proper **recognition,** his plan of 1904, amended in 1909, was adopted in 1912 and served as the design for the present Civic Center. Cahill is also known as the inventor of the "Butterfly Map" or Octahedral System of Projection, by which a distortion in a flat map of the round earth is minimized.

1. Marshall Square-Marshall Square derives its name from the use of part of its southeast corner at Grove and Hyde Streets before the old street pattern was altered to make way for the present Civic Center. The Pioneer Memorial then sat in the middle of Marshall Square, which was a small park that stood between the old City Hall and Market Street.The Square was part of the impressive view up Eighth Street to the City Hall and the site of important public events and demonstrations for many years. It was named after James Marshall, whose discovery led to the California gold rush.

The present Marshall Square was designated as the future site for the Opera House in the Civic Center plan of 1912. Private interests set about raising $1,000,000 for such a structure and engaged Willis Polk to design it. Preliminary sketches were published in November 1912, but in the middle of the next year the California Supreme Court ruled that a private building could

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not be erected on public land. Efforts to redraw the arrangement in an acceptable manner were unsuccessful and were finally given up in 1916.

In the early 1930's Marshall Square was suggested as a site for a new municipal courts building and was subsequently so designated in the city master plan. Preliminary designs were made by City Architect Dodge A. Reidy in 1933 and sketches were drawn by Stanford Stevenson in the mid-1950's. After bonds for a court house were rejected by the voters three times the project was dropped and the site recommended by the City Planning Department for a library in 1969. Proponents of a new Performing Arts Center vied for the site, but in 1975 they were allocated the old Commerce High school playground and Marshall Square was re-affirmed as a new library site.

The Department of City Planning was originally built as the Hospitality House for the USO in 1941 to accomodate soldiers quartered in barracks in the Civic Center Plaza. It was built largely with donated money and labor and although it was only intended to be a temporary structure, it remains in good condition. After the war, ownership reverted to the city which has used it for various offices, principally City Planning.

, The Pioneer Memorial is also called the James Lick Memorial for the man who left the largest part of his fortune to erect public statuary in San Francisco. This sprawling work was designed by Frank Happersberger as a memorial to the ordinary miners, traders, cowboys, sailors and other pioneer people who came to California seeking their fortunes and remaining to settle. The most notable aspect of this fine work is the modeling of the large figures, ordinary people depicted in heroic groupings.

Marshall Square is the only major site in the Civic Center never to have fulfilled its designated functions, but the temporary uses to which it has been put have held the block in reserve for future completion of the Center. The City Planning Building is a good example of moderne design. The Pioneer Memorial is one of the best pieces of public statuary in San Francisco evoking the spirit of frontier times in California.
This monument and the name given to the present block, recall the original Marshall Square and the old San Francisco City Hall and its neighborhood.

2. The Four Corners- In the 1912 plans for the Civic Center, in addition to the major buildings on blocks facing the plaza, four smaller structures were indicated at the corners of the square. It was expected that the four corner buildings would be a fire and police station, a public health building, a power plant for the whole complex and one undetermined structure. Only the power house and the public health building were constructed. The failure to complete all four corners is largely due to their inclusion for essentially aesthetic reasons. The proposed method of financing them by separate tax levies has also proved to be an obstacle. The aesthetic function of the four corner buildings was to complete the classical wall all the way around the plaza. This was not only to avert inharmonious elements from the Civic Center, but in the spirit of the City Beautiful Movement, to demonstrate a complete picture of what cities would look like when the day of City Beautiful arrived.

2A. Southeast Corner: Wells Fargo Bank- The southeast corner was a part of the original Civic Center plan, which,although never realized, forms

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a pleasant facade in the Wells Fargo Building which acts as a re-entrant corner to the plaza. The building recalls the earliest days of the present Civic Center before automobile traffic assumed control. Its siting, together with the one other structure at Leavenworth and McAllister, recalls the old City Hall Avenue and the pre-1906 Old City Hall neighborhood.

2B. Northeast Corner: Civic Center Power House-It is not certain when the Power House was completed but it was not later than 1915 when the Exposition Auditorium was the first major structure in the Civic Center to be finished. It was probably designed by Frederick Meyer. The Power House still provides steam heating to all the Civic Center buildings around the Plaza. Its gas conversion boilers are unchanged in 60 years yet are well-maintained and in good condition.

The building is the smallest and least effusive structure in the Civic Center, yet quite appropriate to its practical purpose and aesthetic function of gapping the space between the Library and the State Building. There are numerous models for the Power House in similarly designed power stations built throughout the Bay Area and California during the first years of the 20th century for the Pacific Gas and Electric Company by such important architects as Willis Polk and Frederick Meyer. The classical treatment of industrial structures such as this was relatively uncommon, but an important aspect of the City Beautiful Movement.

2D. Southwest Corner: Department of Public Health Building-The health building was first mentioned in the original specifications for a Civic Center in 1912. In 1919, John Reid, Jr., in his capacity as city architect, began preliminary drawings for an administrative and executive office building for the Department of Health on the present site. The buildings was to be four stories and projected to cost $400,000, but the building depression and the funding problems delayed construction through the 1920's. In 1928, Reid resigned as city architect and a bond election authorized construction of a Health Building. In January 1930, Samuel Heiman in the City Architect's Office assumed responsibility for the job. Ground breaking was in September 1931 and the building was completed in 1932 at an approximate cost of $800,000. Interior renovations occurred during the 1930's and in 1966 when facilities for Civil Service Examinations were installed in the former women's prison area.

The importance of the building is in the degree to which it fulfills its intended role in the Civic Center to space the gap between the Civic Auditorium and the City Hall and to do so in such a way that it is in harmony with the Civic Center as a whole. The Health Building is the same height as the Auditorium and City Hall, and its rusticated base and smooth upper floor areas are in the same proportions. The horizontal rustication of the base is like that of City Hall, and the balconied and pedimented windows are like those of the Auditorium. The re-entrant corner echoes corners in the War Memorial Buildings, the Federal Building, the Orpheum Theater and the City Hall.

The shape and orientation of the building not only fills the gap but suggests a continuation of monumental splendor throughout the city. The longer Grove Street facade, for example, is visually necessary because the City Hall does not fill out its whole block and leaves a long view down

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Grove Street from the Plaza. The re-entrant corner provides a setting for its elaborate doorway, but more importantly to the ensemble, it creates a sense of greater volume in the building which would be lost with a ninety degree corner. Mass and the illusion of mass in monumental buildings of this type is important to the intended effect. The enhancement of the sense of size suggests an importance for the Health Building more in line with that of the principal Civic Center buildings.

Taken by itself, the Health Building is a simple but pleasing exercise in the Italian Renaissance style. Like the Renaissance palazzo, it is intended to resemble its interior organization is simple and straightforward, being efficiently arranged office and laboratory space.

3. Exposition Hall-Efforts to build a new Civic Auditorium began as the city rebuilt after the earthquake and fire of 1906. Most of the many proposals were for a structure in the present Civic Center area to replace the old Mechanic's Institute Pavilion which served as a public auditorium and stood on the present auditorium site. Such groups as the California Promotion Committee and the Merchant's Association were firmly behind these efforts and hoped to make San Francisco a major convention center.

By the mid-summer of 1911, the directors of the Panama-Pacific International Exposition had decided to build an Exposition Auditorium as a lasting reminder of the grandeur of the Exposition and as a permanent contribution to the city by the Exposition. Insofar as the Exposition was a promotional venture for local businessmen, the Auditorium was also designed to bring business to the city by providing a major convention center. To justify the Auditorium as an Exposition expense, conferences would meet without paying rent.

The Exposition first proposed an Auditorium at Van Ness and Market, but readily agreed to the present site when the Civic Center plans were adopted in 1912. When it appeared that the Civic Center Advisory Architects, Howard, Meyer and Reid, would design the Exposition Auditorium, a request by local architects was made for a competition. The directors of the Exposition feared that a competition would delay final completion of the building past the opening of the fair and vetoed the idea, naming Howard, Meyer and Reid as architects in the interests of expediency. The local chapter of the American Institute of Architects, of which Howard was then president, split on the issue and brought the three advisory architects to trial. The AIA claimed that a conspiracy of the three had kept the design of the Auditorium out of competition and had denied the full City Hall contract to the firm of Bakewell and Brown. Howard, Meyer and Reid claimed that the Auditorium was not a public building since it was financed by the Exposition and therefore not subject to mandatory competition. Ironically, Bakewell and Brown sided with the Advisory Architects and the result was that a number of local architects left the AIA and formed a new organization.

Ground breaking on the Auditorium occurred July 10, 1913, the cornerstone was laid April 23, 1914, and the building was dedicated January 5, 1915, in time for the Exposition. The final cost of the Auditorium above the value of the land donated by the city was $1,112,710 paid by the

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Exposition. An additional $210, 024 was paid by the city for granite facing as the Exposition had only agreed to pay for terra cotta.

Since the completion of the building, there have been several interior renovations. In 1921, G. Albert Lansburgh altered the main hall for opera, principally with the addition of a canopy which lowered the ceiling. Acoustical problems led to the further addition of giant fireproof curtains by Ward and Blohme in 1923. After the Opera House was completed in 1932, the Civic Auditorium was remodeled again with the principal intention of obscuring the open metal truss work which had been so highly praised in 1915. This was accomplished with huge canvas murals and a forest of chandeliers. The murals, by Gleb and Peter Ilyin, simulated a blue sky with white clouds and were locally acclaimed. A major renovation by Wurster, Bernardi and Emmons and Skidmore, Owings and Merrill modernized the interior from 1961-1964. Betwenn 1923 and 1932, the San Francisco Opera was held in the main hall of the Auditorium. Until 1953, the Board of Education was housed in the upper floors and afterwards, until the renovation in the 1960's, other city departments utilized the space. The principal use of the Auditorium has been for conventions.

The Exposition Auditorium is designed in the most traditional Beaux Arts manner. With its multi-faceted facade, huge bays and paired columns, it recalls such landmarks of the style as the Metropolitan Museum of Art in New York City and some of John Galen Howard's campus buildings at Berkelev.

As an aesthetic element of the Civic Center, the Auditorium plays a unique role. Where the other buildings defer to the City Hall and reflect its rhythmic and classical qualities, there is an exhuberance in the Auditorium which speaks directly to the dome. The other buildings might almost be the base for the dome themselves in their classical restraint, but the picturesqueness of the Auditorium facade, and the extension of the columns through the cornice in particular, reflect the dome itself. At the same time, the expansive, uncluttered character of the facade, and the unassertiveness and small scale of such details as the spindly columns between massive arches combine to harmonize the design with the City Hall and other buildings.

Historically, the Civic Auditorium, as the Exposition Auditorium, serves as a reminder of the Panama-Pacific International Exposition in 1915 for which it was built. It is the only permanent structure which remains from that world's fair and as such recalls an important phase in American history when expositions all over the country celebrated the accomplishments and aspirations of prosperous cities and the newly powerful United States. The San Francisco Exposition was partly a response to the just completed Panama Canal and signified the growing economic importance of San Francisco and the west coast. The period of the Exposition was one of the most colorful in San Francisco's past. As a virtual gift of the Exposition Company, the Auditorium served as an important impetus to the public and political acceptance of the entire Civic Center.

In 1920, the Democratic Convention at which James M. Cox was nominated for President and Franklin D. Roosevelt for Vice-President was held in the Auditorium. In 1945, the Welcoming Ceremony for the delegates to the

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United Nations Conference on International Organizations overflowed from the Auditorium into the Plaza. A series of concerts were held for the delegates, and many events displaced from the Opera House by the conference were performed in the Auditorium.

The architects, John Galen Howard, Frederick Meyer and John Reid, Jr., are discussed at the end of the section on the Civic Center.

4. City Hall-When the old San Francisco City Hall crumbled in the first 60 seconds of the 1906 earthquake, it was as if to signal an end to the tradi- of corruption in local government. The old City Hall had become a symbol of that corruption, having taken 27 years to build and costing $5,750,000. Within two years after the earthquake, the most powerful men in the city would be in jail and the voters would have elected a new reform-minded mayor. In 1911, another reform candidate, "Sunny" Jim Rolph, would be elected in a landslide, campaigning to unify the diverse factions of the city and to build a new City Hall and Civic Center representative of the new era. The development of City Hall is therefore inextricably related to the development of the Civic Center.

A new City Hall had been a public and a political issue since 1906. There was a possibility that the superstructure, or the foundation, or the site of the old building might be reused, but by the end of 1908 demolition was underway and the talk of a new City Hall began in earnest. There were many proposals, including Louis Cowles' perennial, all-purpose radial solution to municipal problems, and a plan by Glenn Allen for a 55 story City Hall which would be the tallest building in the world. Some people thought a monumental structure was improper in light of previous municipal governments, and unnecessarily impractical in view of the recent disaster and continuing drain on city funds for reconstruction of vital services. But most people felt that the City Hall should be sufficiently pretentious to demonstrate to all the world visiting the PPIE in 1915 that San Francisco has a sense of civic pride and that the city had not merely recovered from the earthquake, but that it was moving forward aggressively.

A City Hall proposal accompanied each successive Civic Center plan, but was voted down twice in bond elections. In the meantime, in 1911, city offices were moved into a hotel then under construction near the old City Hall (now the San Franciscan, a P.S.A. hotel, at 1231 Market Street). Mayor Rolph's election in September 1911 signaled the willingness of the public to proceed with the City Hall and the Civic Center, and in March of 1912, bonds for the combined projects passed overwhelmingly.

In keeping with the open and democratic spirit of the new city government, it was agreed that a competition would be held for the design of the new City Hall. The program for the competition was completed and sent out in April 1912 to any architect who practised in San Francisco. Seventy-three designs were submitted and judged by a panel whose most influential members included Civic Center Advisory Architects Howard, Meyer and Reid. The winning design by Bakewell and Brown was announced on June 20, 1912.

The winning design was the overwhelming choice of the judges and was enthusiastically received by the public and critics. It was seen as a superior solution to the program that called for an efficient office building

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which would also express the important symbolic functions of the seat of government and the center of a large civic complex. The building was designed to occupy the old City Hall site across the plaza from its present location and was planned to take advantage of the view up Eighth Street to that site, with the axis of Eighth terminating in the corner of the building. The sites were reversed in a vote of the Board of Supervisors on the advice of the Advisory Architects and other parties.

Construction began in April 1913 with a ground breaking ceremony attended by the architects, the mayor and many prominent local citizens to mark the beginning of both the City Hall and the Civic Center. In December 1915 an informal dedication was held but the City Hall was not completely finished for a few more months. The only alterations in the City Hall have taken place behind office doors except for new elevators installed in 1966. The building has been well maintained and is in good condition.

The San Francisco City Hall is widely regarded as one of the finest examples of classical architecture in the United States. It was a very conservative building for its day and is firmly within the tradition of Americancapitol buildings dating back to the United States Capitol in Washington, D.C. Yet the influence of the Beaux Arts revival of Baroque ideal and Arthur Brown's masterful hand set it apart. The combination of a high and exuberant dome over a pair of rhythmic and restrained office wings represents the necessarily practical and symbolic aspects of a seat of government. At the same time the City Hall serves as a powerful centerpiece and focal point for a much larger civic complex, with the dome serving as the end point of important vistas from the east and the west and as a point of reference elsewhere. Although it was not the first constructed, the City Hall was the first Civic Center building to be designed, and every subsequent building has deferred to its granduer. The spirit and the details of the City Hall are echoed in every major Civic Center building in such general matters as the character of the office wings and such particulars as the definition and line of the rusticated base.

The finest feature of the City Hall is its dome, whose exterior has been called an effective and coherent summation of the European dome from the 16th to the 18th century, and it demonstrates evidence of the thorough architectural scholarship of Arthur Brown. The interior domed area, with its fine and elaborate detail, its imaginative but correct use of the classical elements, its grand staircase, handsome blue and gold metalwork and dramatic lighting, is a magnificent Baroque space, comparable to any in the United States. Everywhere, the handling of materials and details is superb.

The more subdued office wings are given rhythm in the breaking forward of porticos and angle features in the Baroque manner. As inside, the coldness and monochrome of the gray granite is interrupted and enlivened with the brilliant use of blue and gold iron and bronze work balustrades and window embellishments.

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Aside from the architects, several contributors to the City Hall deserve special mention. Louis Bourgeois, who assisted with the design of the interior, had been a student with Bakewell and Brown at the Ecole des Beaux Arts. Paul Deniville, who produced the decorative plaster and artificial stonework of the monumental interior spaces, also did the interiors of the San Francisco Public Library and the now demolished Pennsylvania Station in New York City. Newman and Evans produced the architectural details, and George Wagner, who supervised construction of the City Hall, formerly worked with Burnham and Post.

The development of the City Hall was almost inseparable from that of the Civic Center as a whole. As the first to be designed and one of the first erected, it served as a powerful impetus to the completion of the rest of the project. Politically, it was effectively promoted by Mayor Rolph, both in its planning stages and after its completion, as symbolic of the unity of the people of San Francisco as well as the accomplishments and future promise of the city.

The City Hall has served primarily as a municipal office building, but with its magnificent domed space, it has been utilized for ceremonial purposes on occasion. Visiting American Presidents and foreign heads of state, including Charles de Gaulle and the Queen of Belgium, have been welcomed there. President Harding's funeral was held in the City Hall after he died in San Francisco in 1923. James Rolph's body lay in state in 1934 after he died while serving as Governor of California. House Un-American Activities Committee hearings were held in City Hall in the 1950's.

Arthur Brown was one of the finest of all American classical architects. He had a thorough knowledge of historical architecture which he applied to an imaginative ability to integrate ecclectic sources into new and functional relationships, and he was a master with materials and details. Brown graduated from the University of California in 1896 and from the Ecole des Beaux Arts in 1901, winning three major prizes under the tutorship of the great French architect, Victor Laloux. In 1906 he returned to San Francisco to open an architectural firm with John Bakewell, Jr. Throughout the partnership, which lasted until 1928, Brown was the design partner. In addition to the San Francisco City Hall, Bakewell and Brown designed the Berkeley and Pasadena City Halls, the Horticulture Building at the PPIE in 1915, the Santa Fe Depot in San Diego and many buildings at Stanford University. After 1928, Brown designed the Coit Tower in San Francisco, the Department of Labor and the Interstate Commerce Buildings in Washington, D.C. and the War Memorial and Federal Buildings in San Francisco. Brown served on the architectural commission of the PPIE in 1915 and the Chicago World's Fair in 1933, and was chairman of the Golden Gate Exposition in 1939.

Brown was always more favorably regarded in France than in America, receiving numerous honors from prestigious French institutions. He was one of the major figures in the Civic Center. He was involved with Burnham in 1905, with the selection of the Civic Center site in 1912, and with all stages of the development of the War Memorial. He designed more individual buildings than any other in the Civic Center, and they stand out as the finest. He was a national figure in the City Beautiful Movement,

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with his participation in world's fairs, the Civic Center and his monumental design of the Federal Triangle.

John Bakewell, Jr. was born in Topeka, Kansas in 1873. He came to the San Francisco Bay Area with his family in the 1880's and studied at the University of California under Bernard Maybeck. Phoebe Apperson Hearst loaned him money to go to the Ecole des Beaux Arts in Paris where he met Arthur Brown, Jr. He and Brown returned to San Francisco as partners in 1906, continuing together until 1928. From that time until his retirement in 1942, he worked in partnership with Ernest Weihe. Bakewell was acknowledged by Daniel Burnham for his help in the 1905 plan for San Francisco, and he served on the architectural commission of the Panama-Pacific International Exposition. Throughout his long career, Bakewell served primarily as a sophisticated and capable executive and supervising architect.

5. Civic Center Plaza - The Civic Center Plaza was a central feature in the Civic Center plans from 1904 on. It was originally designed by A.L. Warswick of the City Architects Office in plans dated June 15, 1914. Landscaping and planting was begun in August 1914 and completed in June 1915. Additional plans for an encircling balustrade, final work on the fountains, and numerous pieces of outdoor furniture were undertaken by Warswick in 1917. Paving was completed by John Reid, Jr. in 1925.

In 1954, a $3,275,000 bond issue was passed for an exhibit hall under the south half of the plaza. Plans by Wurster, Bernardi and Emmons and Skidmore, Owings and Merrill were approved March 16, 1956, and Brooks Hall opened April 12, 1958. The current Plaza replaced the original landscaping after Brooks Hall and the Civic Center garage were built. The old plaza was similar in design, with a central east-west pedestrian mall and flanking park areas. Paths defined by box hedges wound through lawns grouped in a semicircle around a fountain on each side of the central concourse. In a separate project, the privately financed garage was completed in April 1960 at a cost of $4,500,000.

The Civic Center Plaza, as the central feature of the main grouping of Civic Center buildings serves to give shape to the grouping and to provide the open space that enhances the views of the monumental buildings. As part of the approach that runs up Fulton St., through U.N. Plaza, from Market St. to the City Hall, the Plaza is an unappropriately scaled foreground for the most magnificent feature of the Civic Center. Unfortunately the larger featured landscape that replaced the original Plaza design is less intimate and fails to provide the contrast with the monumentality of the whole design that existed in the original Plaza. The Plaza is, nevertheless, a heavily used park and is not out of character with its surroundings.

Since the realignment of the streets eliminated the original Marshall Square from the Civic Center, the Plaza has assumed the role as a favored public place. During World War II, prefabricated barracks were erected in the Plaza for military men on leave.

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6. San Francisco Public Library - The first public library in San Francisco was established in 1878. It was not housed in its own building, however, until the present library was completed in 1917. Meanwhile, it moved around into successively larger temporary quarters as the library collections grew. It was in the north wing of the old City Hall at the time of the 1906 earthquake, coincidentally the site of the present library building. When the City Hall collapsed and burned in the earthquake, most of the library collection was lost.

For some years before the earthquake there had been public efforts to build a permanent home for the library but progress was slow. Andrew Carnegie pledged $375,000 apiece for a main library and branches in 1901 but the gift was not finally accepted and received (primarily because of a public reticence about "tained" money) until after it was approved in the election of 1912. In 1903, $1,647,000 worth of bonds were voted to purchase the lot bounded by Van Ness, Polk, Fulton and Grove to build a permanent library structure there. The site was shortly moved to Hayes, Fell, Franklin and Van Ness, the conjunction of the long-proposed Golden Gate Panhandle Extension and Daniel Burnham's newly planned Civic Center. Plans for this structure progressed far enough that the Reid Brothers firm was able to publish preliminary sketches for a classical building for the site in 1910. When the present Civic Center plan was adopted in 1912, however, the library trustees traded the old "library block" to the city for the newly designated library site. Ground breaking took place in March 1915 and the building was dedicated February 15, 1917.

The design of the present library was the result of a limited competition run by the Board of Library Trustees and the Civic Center Advisory Board. In addition to George Kelham, the eventual winner, the Reid Brothers, Albert Pissis, Ward and Blohme, Edgar Mathews and G. Albert Lansburgh were invited to compete. Despite a lawsuit by Mathews, the winning design was enthusiastically received by all other parties as not simply the best of the entries but a far superior design. Mathews contended, correctly, that Kelham's design bore a strong resemblance to the Detroit Public Library of Cass Gilbert. Gilbert and Paul Cret, a member of the jury that chose Gilbert's design in Detroit, were two of the three jury members in the San Francisco Library competition, and one of Gilbert's draftsmen at the time he designed the Detroit Public Library was in Kelham's office at the time of the San Francisco competition.

The main issue in the competition was derived from the requirement that the building be less than full lot size because there was no need for a larger building at the time, nor was there money to build one. The entries were divided over two general solutions. Two preferred a squarish building, completely ornamented on all sides but less than a full block long on the Fulton Street frontage. The other four chose an irregular "P" shaped building with fully ornamented frontages on both Larkin and Fulton Streets, but plain walls on the other facades. A "P" shaped design was chosen because the judges felt that it was more sympathetic to the Civic Center as a whole. It was felt that a short Fulton Street facade would have broken the projected continuity of rhythm and design from Market Street into the Civic Center which was achieved with the later completion of the Federal Building.

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In recent years, severe overcrowding has crippled the library's ability to function efficiently. Several tentative remedies have been proposed, including a new structure in place of the temporary library annex at the corner of McAllister and Hyde Streets; filling in the existing light courts; and building an annex in Marshall Square.

The San Francisco Public Library is an excellent example of American Beaux Arts architecture and is in the best tradition of classical revival European and American libraries, following Henri Labrouste's Biblioteque Ste. Genevieve in Paris and McKim, Mead and White's Boston Public Library, as well as the Detroit Public Library on which it is most closely modeled. Its restrained system of exterior ornament serves to reveal the rational plan of the building and at the same time harmonizes appropriately with the rest of the Civic Center. The long arcade of the Fulton Street facade serves with the colonnade of the Federal Building to define the principal planning axis of the Civic Center and to direct the eye from Market Street to the City Hall dome. The Larkin Street facade, across the Plaza from the City Hall, reflects the design of the City Hall in its main features, yet displays a lively individuality in the freestanding statues in the superstructure. Following the necessary exterior restraint, the grand unfolding of the finely wrought interior ceremonial spaces is treated in an appropriately dramatic Baroque manner.

The principal issue in the library's design competition, the shape of the building and its relation to other buildings, provides a clearcut illustration of the importance of the City Beautiful Movement in the design of an individual building. The winning entry was one in which the architect relinquished the satisfaction of constructing a complete building in both its shape and decorative treatment, for the greater good of the whole Civic Center complex.

During the organizing meetings of the United Nations in 1945, the Public Library provided services for the delegates in the Veterans Building, as well as for the press and other observers in the library itself.

Designer George Kelham was one of the most prominent architects in San Francisco from the time of his arrival after the earthquake until his death in 1936. After training at Harvard and the Ecole des Beaux Arts, he went to work in New York City and was sent to San Francisco by the firm of Trowbridge and Livingston to supervise construction of the new Palace Hotel in 1909. Afterwards, he remained in San Francisco where he did most of his important works, except for the plan and four campus buildings at UCLA, as successor to John Galen Howard as Supervising Architect for the University of California. He was chairman of the architecture committee for the PPIE in 1915 and was a member of the architecture committee for the 1939 Exposition at the time of his death. His greatest impact on the city was as a designer of skyscrapers during the building boom of the late 1920's and early 1930's. As much as any person, his buildings gave definition to the famous skyline that lasted into the 1960's. Most prominent are the Standard Oil Building, the Russ Building, and the Shell Building. The Russ Building was the city's tallest from 1927 until 1964.

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7. The State Building - A state office building was first seriously proposed in B.J.S. Cahill's 1904 design for a Civic Center. The idea surfaced again in 1909 when the State Engineer announced that drawings for a $400,000, seven or eight story building were being prepared. An offer by the state in 1912 to build a $500,000 structure, if the land were donated by the city, served as an inducement to approve the Civic Center. In 1913, the State Legislature authorized a $1,000,000 bond election to finance construction of the building, and in 1916, the voters approved the bonds. World War I delayed further progress until the mid-summer of 1919 when bids were taken and contracts let. The cornerstone was laid in 1920, but the building was not finally completed until 1926. The final cost was $1,800,000 to the state on land donated by the city. The $6,500,000 annex was begun in 1957.

A state building would normally be designed by the State Architect but a petition from California architects requested a competition for the design of the Civic Center State Office Building. The competition was held in two stages. The first was opened to any architect practicing in California, and the second consisted of eight finalists named by a jury composed of three architects and four public officials. At every step of the competition there was criticism and controversy, all of which came to a head when the winning design was announced. Most of the architects involved with the Civic Center were highly critical, including Meyer, Reid, B.J.S. Cahill, Bakewell and Brown. Cahill called it destructive to the proportions of the Civic Center, and Willis Polk wrote a disparaging letter to the Governor of California, who had served on the jury, saying the design was not in harmony with the existing buildings in the Civic Center either in its massing or its details. The controversy was covered in the national architectural press when it was suggested that the matter be referred to the National Commission of Fine Arts. This was done, and in April 1918, the Commission, whose distinguished membership included John Russell Pope, Herbert Adams, Charles A. Platt, William Kendall, C.S. Ridley, Charles Moore, F.L. Olmsted and J. Alden Weir, unanimously confirmed the original decision of the jury.

The main issue of the competition, as perceived by the architects, had been the massing of the front facade. The winning design called for one plane of uniform height fronting on McAllister Street, but every other finalist proposed at least two wings which could be less than the full six stories and would be set back from the plane of the principal facade. The more complicated massing arose from a desire to maintain the illusion of the natural proportions of the Civic Center as defined by the shape of the Plaza.

The development of the State Building served important practical and symbolic functions in the development of the whole Civic Center. The original announcement to build the State Building, timed just before the bond election of 1912, was a factor in the public approval of the project. The actual construction of the building during the building depression of the 1920's served to keep the idea of a complete Civic Center alive during a difficult and slow time when prospects for a Federal Building and an Opera House seemed far away at best. The fact of the

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state's participation in an essentially municipal project and the complete cooperation of state officials with local planners in the competition and construction demonstrated the acceptance of City Beautiful and the Civic Center ideals by a larger, and important, public body.

The building balances the Exposition Auditorium across the Plaza in occupying the full street frontage. Despite criticism at the time of the competition that the State Building reinforced the already ill-proportioned Plaza, the masterful handling of the War Memorial complex has given new credence to the design of the State Building and its relationship to the other Civic Center buildings. Equally importantly, it clearly indicates the interrelationships of all the buildings, functioning as a unit rather than as individual structures in isolation.

The architectural firm of Bliss and Faville was one of the most established and well respected firms in San Francisco when the State Building competition was held in 1915. Walter D. Bliss and William B. Faville were highly professional architects who kept abreast of contemporary developments on the East Coast. In the consistently high quality of their designs they were important contributors to the raising of design standards in the Bay Area, particularly in commercial architecture.

Both men were schooled in the Beaux Arts tradition, Faville attending MIT, and both men apprenticing under McKim, Mead and White in New York. They came to San Francisco in 1898 as partners and worked together until 1925 when each continued to practice alone. Faville was the more prominent figure, serving on the architectural committee of the 1915 Exposition which determined the site of the Civic Center, and from 1922-1924, he served as the national president of the American Institute of Architects.

In addition to designing the State Building, their important commissions included the St. Francis Hotel on Union Square, the Bank of California building on California Street and the Geary Theater. They also designed the Palace of Education and many lesser buildings at the Panama-Pacific International Exposition. It is a tribute to their ability as designers and planners that virtually all of their major commissions are still in active use.

8. Orpheum Theater - The Orpheum was built in 1926 for the Pantages Theater chain, by the regular Pantages architect, B. Marcus Priteca. In 1929, the building was sold to the Orpheum Theater Company. The original plan for the theater called for adorned rear facades which would harmonize in design and scale with the rest of the Civic Center. They were unfortunately never executed because of a disagreement over who should pay for the work.

The Orpheum Theater represented a triumph for the City Beautiful theorists who built the Civic Center and who hoped that neighboring private developments would continue the Civic Center idea. The theater conforms in size and in scale to the Civic Center and its massing and re-entrant corner at Hyde and U.N. Plaza must have influenced the later Federal Building. Although original designs for sympathetic rear facades were never carried out, the plans exist and they are included in one

proposal put forth for the restoration of the theater. The Orpheum and the Federal Building together create an effective entrance of the Civic Center from Market Street by focusing the view of the City Hall along the main planning axis to the Center. With the completion of the United Nations Plaza, the space created by these two buildings has become a pleasant pedestrian space which is simultaneously a monumentally scaled, yet human space.

Aside from its harmonious relationship to the Civic Center, the Orpheum is a significant structure by itself as an outstanding survival of the time when vaudeville and movie theaters were as fanciful as the entertainments they provided. The Orpheum Theater is one of the finest of many built by the design team of Priteca and Heinsbergen all over the United States, both in the quality of its decorative features and in its modern functionality. Today the building is being revived for a wide range of contemporary uses including symphonic concerts.

The architect Priteca was one of the highly regarded theater architects of the days of elaborate movie palaces. His best known work is the old Pantages Theater in Hollywood, of 1930, which was the first major Art Deco movie theater in the United States.

The interior decorator, Tony Heinsbergen, was a prolific designer, having worked on over 700 movie theaters and many public structures in California and elsewhere. His best known work is the Paramount Theater in Oakland, to which he originally contributed in the 1930's and which was restored in 1972-73.

9. City Hall Annex - The City Hall Annex was built by the State of California in 1931 and sold to the State Compensation Insurance Fund in 1937. After a new Insurance Fund Building was completed behind it, the building was sold to the City of San Francisco in 1960 for $575,000. In 1962, the offices were renovated.

The City Hall Annex extends the idea of the Civic Center into the surrounding neighborhood just as the early proponents of the Center had hoped would happen. The architectural style, cornice height, color and texture of the building all conform to the other buildings and enhance the group.

10. War Memorial Complex - A war memorial honoring those who had died in World War I was first proposed in San Francisco even before the end of the war. There was great public debate over the nature of such a project, whether it should take the form of a monument, a "living memorial" such as an opera house, or some other manifestation. Among the prominent proposals, Mayor Rolph spoke of a triumphal arch west of the City Hall, Louis Christian Mullgardt proposed a Soldier's Memorial as an educational influence against future wars, and Glass and Butner prepared plans for a $2,000,000 veterans building. Although the idea of a war memorial was popular enough to succeed on its own, it was through an alliance with supporters of an opera house that the form and the scale of the realized project was achieved. This alliance was always shaky, however, and controversy marked by incompetence, distrust and deceit lengthened the planning and construction of the Opera House to 14 years.

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Thus, the War Memorial had its beginnings in the development of the Opera in San Francisco. Almost from the first days of the American settlement, San Francisco was an enthusiastic opera town, but for many years it had little luck with opera houses, with many burning down. The Tivoli Opera House, always inadequate, served from its construction in 1879 until it was destroyed in 1906. A new Opera House appeared in Cahill's Civic Center plan of 1899, and reappeared in 1904, 1909 and 1912, but private efforts to see it built in 1912 in Marshall Square were unsuccessful.

A new citizen's group revived the idea in 1918, raised $1,635,000 and purchased a block just outside the Civic Center, the old St. Ignatius lot, bounded by Van Ness, Grove, Franklin and Hayes Streets. The American Legion was invited to join in support of a War Memorial Opera House on that site, and together the two groups raised additional funds. With gathering public support and appointment of a highly prestigious and powerful Architectural Advisory Commission, the conception of the project grew to encompass two block-sized buildings planned as part of the Civic Center. An agreement was negotiated with the city in 1922 whereby the two blocks across Van Ness Avenue from the City Hall would be purchased jointly by the city and the backers of the War Memorial. The old St. Ignatius lot was sold and the new site acquired and cleared of buildings by 1926.

The Architectural Advisory Commission, which consisted of Bernard Maybeck, John Galen Howard, Willis Polk, Ernest Coxhead, G. Albert Lansburgh, John Reid, Jr., Frederick Meyer and Arthur Brown, Jr., determined the composition of the complex and drew up a site plan for the double lot. Polk, who had done preliminary plans for an opera house in 1912, was again designated to plan the opera but he withdrew and by 1925 it was settled that Brown would design the buildings with Lansburgh as collaborating architect on the Opera House.

The new two block complex required far more money than had been raised privately for a single opera house, and with the help of the newspapers, a $4,000,000 bond election was held and approved on June 14, 1927, to meet increased costs of a larger project. It was four more years before construction began because of squabbles between the veterans and opera supporters, mediated by a stubborn mayor and a reluctant Board of Supervisors, over allocations of funds and space. A city charter amendment, submitted to the Registrar a half-hour before the deadline, approved narrowly by a misinformed electorate, gave the Mayor power to appoint a new consolidated War Memorial Board of Trustees, but reserved confirmation for the Supervisors. In the meantime, architects had designed an $8,250,000 complex which had to be scaled down considerably in size and amenities to meet the budget. The entire conflict was resolved when a vacancy on the Board of Supervisors resulted in a realignment of necessary groups, shifting the balance of power to the Opera supporters.

Plans were finally completed in March 1931 and construction began during the following summer and was completed in the fall of 1932. The final cost of the complex was $6,500,000: $3,500,000 for the Opera House and $3,000,000 for the Veterans Building.

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Although there were sound aesthetic reasons for designing the two buildings of the War Memorial as a matched pair, in the end, they were made identical because the Opera supporters and the veterans would not consent to the other group having a more complete, markedly more costly or more magnificent home. As the Opera House was the more complicated and more temperamental structure, it was designed first and the Veterans Building derived its shape and design from it. The Opera was designed according to Beaux Arts attitudes toward planning with effective performance of its function a paramount consideration. The function of the building gave rise to its shape, and its shape and exterior design reflected the interior function and arrangement of the building.

The War Memorial complex is one of the most important Civic Center features. The location, siting and design of the buildings was the result of efforts to extend the idea of the Civic Center to an area which had not been included in the original plans. To this end, it is a magnificent success and thoroughly fulfills the hope of the designers of the Civic Center--that the Center would prove flexible enough to expand without destroying the harmony of the group. Although it was designed 15 years later, the War Memorial is aesthetically inseparable from the City Hall. The War Memorial-City Hall group has been called "The greatest architectural ensemble in America," by Henry Hope Reed, the great scholar of classical architecture in America. The success of the complex is due principally to the main designer of each of the three buildings--the City Hall, the Opera House and the Veterans Building--Arthur Brown, Jr.

The scale of the buildings and the spaces between them are more effective in highlighting the City Hall and in creating human spaces than the much larger Civic Center Plaza grouping. Viewed from the west end of the corner, the War Memorial buildings serve to focus the view on the dome of City Hall. At the same time, the wings of the War Memorial buildings project like sentry posts at the gates of a majestic city, revealing only enough of the City Hall to tantalize and entice the pedestrian to see what lies beyond. From the City Hall side of Van Ness, the wings of the War Memorial buildings lengthen the facades thereby creating the illusion of more massive structures--necessary to balance the size and grandeur of City Hall. The design of the War Memorial buildings echoes the City Hall in specific detail and scale, rhythm and texture.

The Opera was more traditional in its details than in its plan. It shows the influence of Wagner's revolutionary attitudes towards the art, most pointedly in the absence of sweeping staircases to the Grand Foyer on which expensively attired patrons customarily paraded in the days when the opera was as much a place to be seen as a spectacle to see. The lone, open horseshoe of boxes is also in the spirit of this more democratic arrangement which together with the scale and severity of its decoration suggests that the events on the stage are more worthy of attention than other distractions.

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The planning of the War Memorial was masterful in terms of its relationship to the City Hall. At the same time, it took advantage of a weakness in the pre-existing Civic Center to relate to the rest of the group in a powerful way. The City Hall was criticized as being too small for its block and in need of two or three more bays at each end of the principal facades to maintain the natural proportions of the Civic Center as defined by the Plaza. By broadening the front facades of the War Memorial buildings, those buildings look past the short City Hall, permitting an imposing view of the War Memorial from the Plaza and tending to bring the War Memorial into the main group.

Today, both buildings continue to serve the same functions for which they were built. The Opera House, which was the first municipally owned opera house in the United States, is the permanent residence of the opera, symphony and ballet and provides facilities for a wide range of other cultural events. The San Francisco Opera is one of the leading opera companies in the United States.

The Veterans Building continues to house both veterans activities and the San Francisco Museum of Art, although the Veterans Auditorium is now used by a wider variety of groups. The San Francisco Museum of Art is one of the more important modern art museums on the West Coast.

The War Memorial was the principal site of the founding of the United Nations in the spring of 1945. The San Francisco Museum of Art was moved to temporary quarters on Pine Street to give more space to the organizational meetings in the Veterans Building. In the Opera House, events were either cancelled or moved to the Civic Auditorium, so that the Opera could accommodate important ceremonial functions and daily speeches. Tenth and 20th Anniversary commemorations of the founding of the United Nations were held in the Opera House in 1955 and 1965. In 1951, the Japanese Peace Treaty was drawn up in the Veterans Building and signed in the Opera House.

Arthur Brown, Jr., discussed in the section on the City Hall, served on the Architectural Advisory Commission for the War Memorial, was the architect for the Veterans Building and chief architect of the Opera House.

G. Albert Lansburgh was principally known as a competent theater designer. Most of his work was for the Orpheum chain for which he built vaudeville and movie houses all over the United States. His most prestigious commission was the San Francisco Opera House.

Lansburgh studied at the University of California and was sent by the head of the Orpheum chain to Ecole des Beaux Arts, from which he graduated in 1906, the winner of a major medal. He practiced architecture in San Francisco for over 60 years. In 1915 he served on the architectural commission of the PPIE. In the 1920's, he served on the Advisory Commission for the War Memorial.

The Memorial Court was originally designed by Arthur Brown but was built according to designs by Thomas Church in 1936. The court provides a formed promenade which serves as an appropriate setting for visitors to cultural events in the War Memorial. It is a pleasing foreground to the City Hall as seen from its most

complimentary view between the Opera House and the Veterans Building. In its symmetry, scale, texture and color, the court enhances the sense of order and harmony created by the complex.

Thomas D. Church is a nationally prominent Bay Area landscape architect, whose work is associated in spirit and in significance with the "Bay Region Style," of architecture of such designers as William W. Wurster. Church studied landscape design at the University of California and Harvard and taught for a brief time at the University of California. The Memorial Court is one of the very few of his designs accessible to the public, most of them belonging to private residences.

11. Federal Office Building - Although a Federal Office Building was not proposed in the Civic Center plans of 1912, it was not long after the plans were approved that such a structure was designated for the present site. A federal building moratorium which lasted from before World War I until December 1925 prohibited any progress during those years. In March 1927, $2,500,000 was appropriated for a federal building somewhere in San Francisco. A year later, the city offered to donate the Civic Center site, and in October 1930, the government accepted. Local architects requested a design competition, but there was little criticism when Arthur Brown, in his capacity as an architect for the Treasury Department, received the commission. Plans were finished by the end of 1932, but increased costs delayed the start of construction until November 1933. The building was completed in May 1936 at a cost of less than $3,000,000.

The Federal Building is highly successful from several perspectives. Like the State Building and the Orpheum Theater, it represents an affirmation of the City Beautiful and the Civic Center idea by an essentially outside party. As a part of the Civic Center, it admirably serves to link Market Street and the Civic Center visually. The uninterrupted, rhythmic colonnade leads the eye up U.N. Plaza and Fulton Street to the City Hall dome. The re-entrant corners and the frontage on U.N. Plaza (relative to the set back of the Public Library) make the building appear more visible from the Civic Center Plaza and more a part of the group.

At the same time that the building expresses the necessary aloofness and monumentality required in a classical building and a Beaux Arts plan, it makes effective and significant gestures to the human beings who must use the building. Typical in Arthur Brown's work, this concern is evidenced in the exceptional care lavished on details of both decorative and functional significance. On the exterior, the emphasis on details is in the base where it may be appreciated by passers-by. The angle and cut of the rusticated granite blocks elicits the maximum interest from light and shadows, achieving a tactile quality not often present in classical buildings. The keystone masks are at just the proper height to interest the pedestrian. Inside, the quality of materials and workmanship evidenced in the red hall tiles, iron light fixtures, radiator grates and telephone booths, to name a few, is far above average. The simple and direct organization of the building is highly functional. The only alterations in the building have been behind office doors. The building has been well maintained and is in excellent condition.

Arthur Brown and his contributions have been discussed elsewhere.

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12. United Nations Plaza - The United Nations Plaza will commemorate the founding of the United Nations in the Civic Center in 1945. The plaza will provide a grand pedestrian approach to the Civic Center and an uncluttered vista to the City Hall from Market Street. It promises to be an excellent addition to the Civic Center, enhancing it aesthetically, and providing a lively pedestrian area where cars now park. It is a contemporary indication of the continuing pride San Francisco takes in its Civic Center.

13. 1 United Nations Plaza - 1 United Nations Plaza is a very good example of Zig Zag Moderne architecture. It was designed by C.A. Meussdorger in 1927. Although not of the same style or size as the major Civic Center buildings, it is designed as if it were much larger with its alternate bands of dark and light verticals, not unlike those created by the columns and shadows of the Federal Building across the Plaza. It is finely detailed both in the relief panels at the tops of the piers and in the configuration of the copper bays with their lively polygonal skyline and curvilinear zig zag mullions.

14. Buker's Pet Store - Buker's Pet Store is a small scaled building typical of those built all over San Francisco after the earthquake of 1906.

15. McCarthy's Cocktail Lounge - A small scaled building typical of those built all over San Francisco after the earthquake of 1906. It has a handsome interior and Market Street facade which is obscured by paint and a sign.

16. 7th and McAllister Building - Built in 1906 on City Hall Avenue, which accounts for its angled siting. The building forms a fine classical facade for its site on a prominent corner. Although the classical design of the building predates the Civic Center, it is appropriate to its later surroundings. The building was sensitively remodeled in 1975 by Hanns Kainz and Associates with a striking glass wall on 7th Street. The original corner storefront with its iron mullions is intact.

17. Methodist Book Concern - Built in 1908 on City Hall Avenue by Meyers and Ward. Meyers and Ward built over 100 commercial buildings in San Francisco following the earthquake and fire of 1906. Following the demolition of the Alaska Commercial Building in 1974, this is one of the best remaining examples of this important local firm's work. It is a very good example of Neo-classical Revival design applied to a commercial office building, and is very finely detailed. It is one of the best examples of this typical post fire building type in the city.

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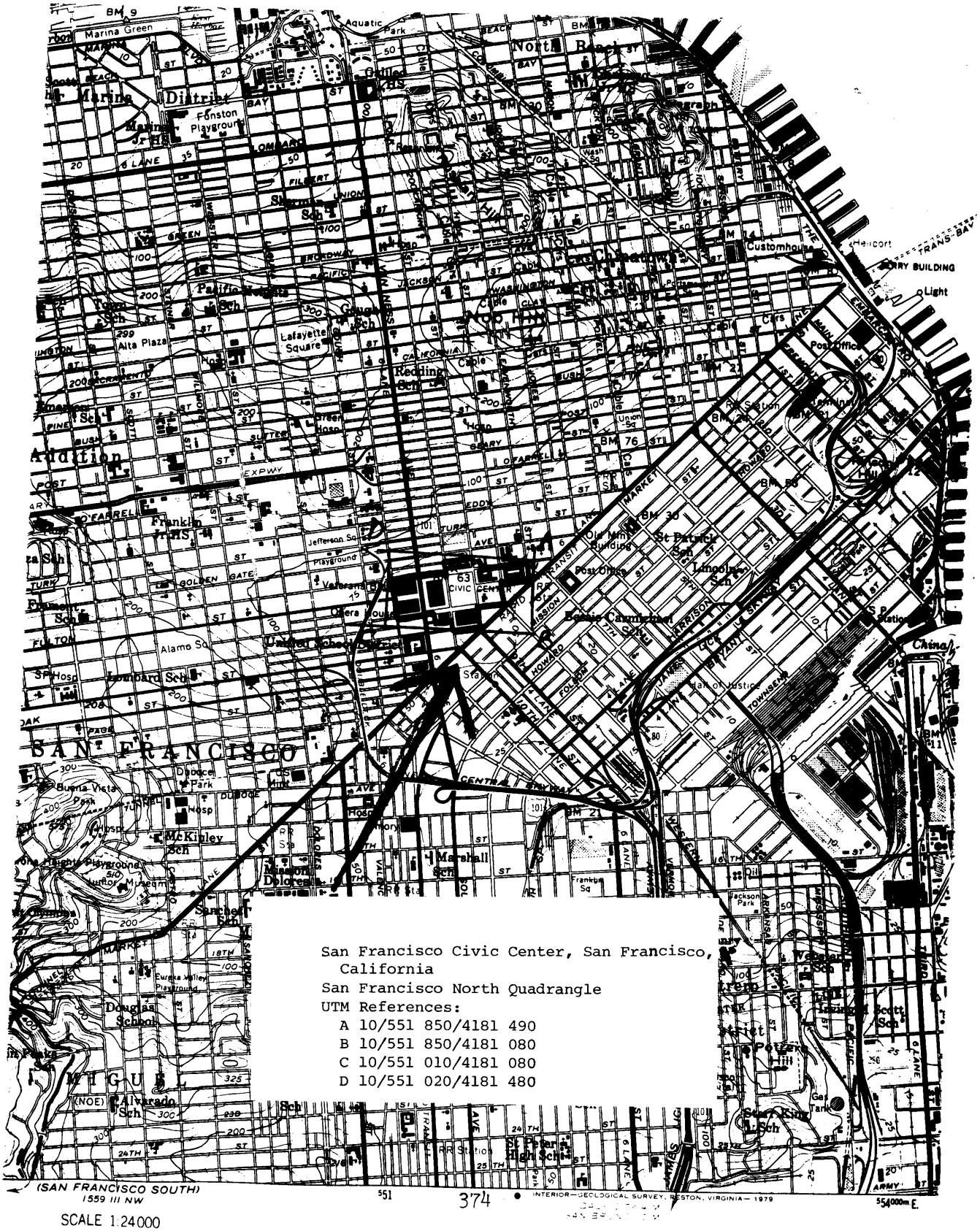
its intersection with Block 355, Lot 11. The boundary then proceeds southwest on the southeastern boundary of Lot 11 to Larkin Street and south on Larkin to Hayes Street and west on Hayes to Polk Street. It proceeds north on Polk to Ivy Street and then west on Ivy to the western lot line of Block 811, Lot 1, north on the western line of Block 811, Lot 1 to Grove Street and west on Grove Street to Franklin Street. At Franklin Street, the boundary proceeds north to McAllister Street and east to Block 766, Lot 3, at which point it proceeds north on the western line of Lot 3 to its intersection with the northern boundary of the same lot. The boundary then proceeds east on the northern boundary of Block 766, Lots 3 and 2, across Polk Street and follows the northern boundary of Block 765, Lot 2 to Larkin Street, south on Larkin to the northern Line of Block 347, Lot 8 and east on the northern boundary of Lot 8. It then proceeds south on the eastern boundary of Block 347, Lot 8 to McAllister Street, then east on McAllister to Seventh Street, and southeast on Seventh to the starting point at Market.


San Francisco Civic Center, San Francisco, California
San Francisco North Quadrangle
UTM References:
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B 10/551 850/4181 080
C 10/551 010/4181 080
D 10/551 020/4181 480
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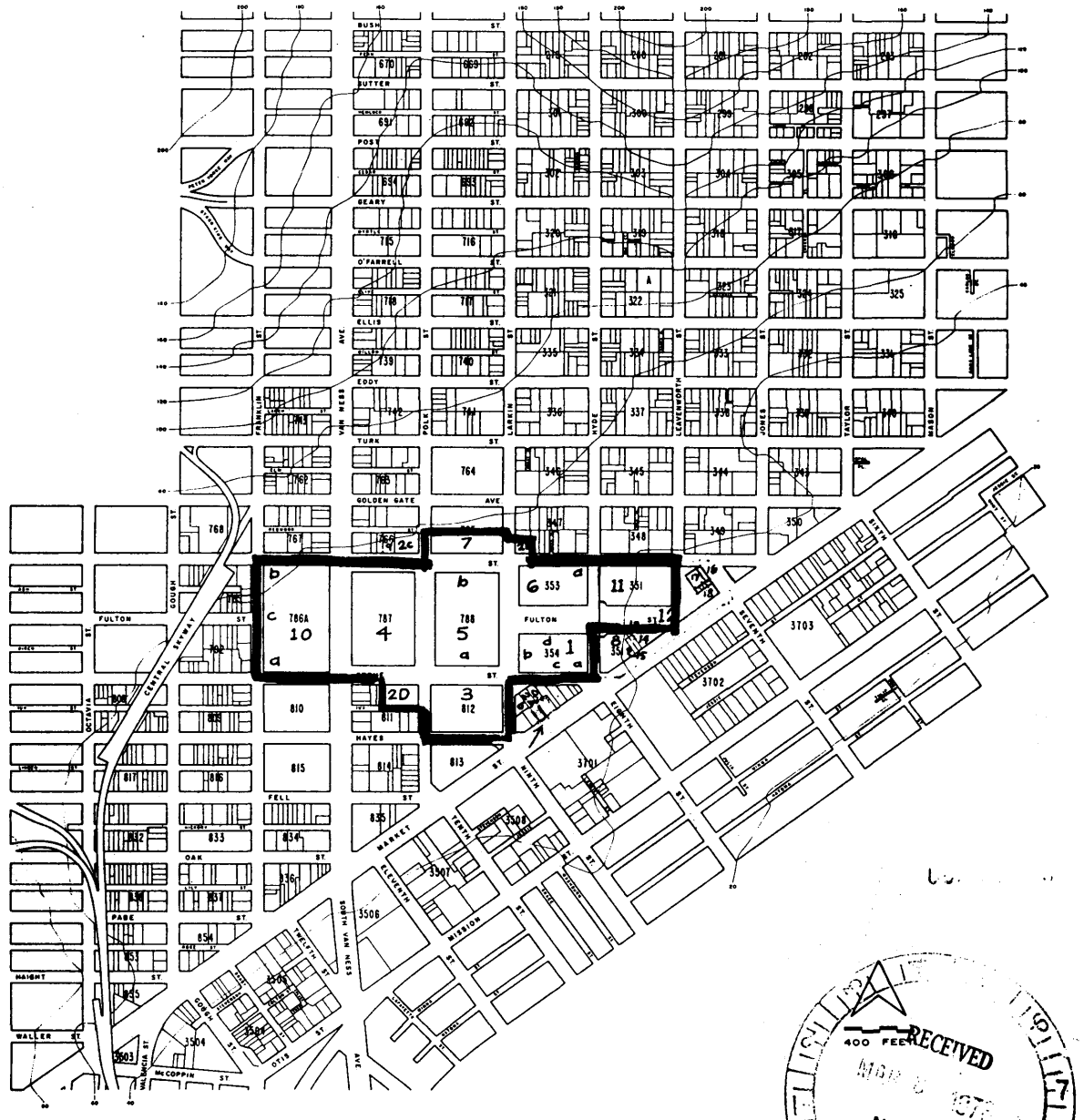


WORKING AREA LAND USE STUDY

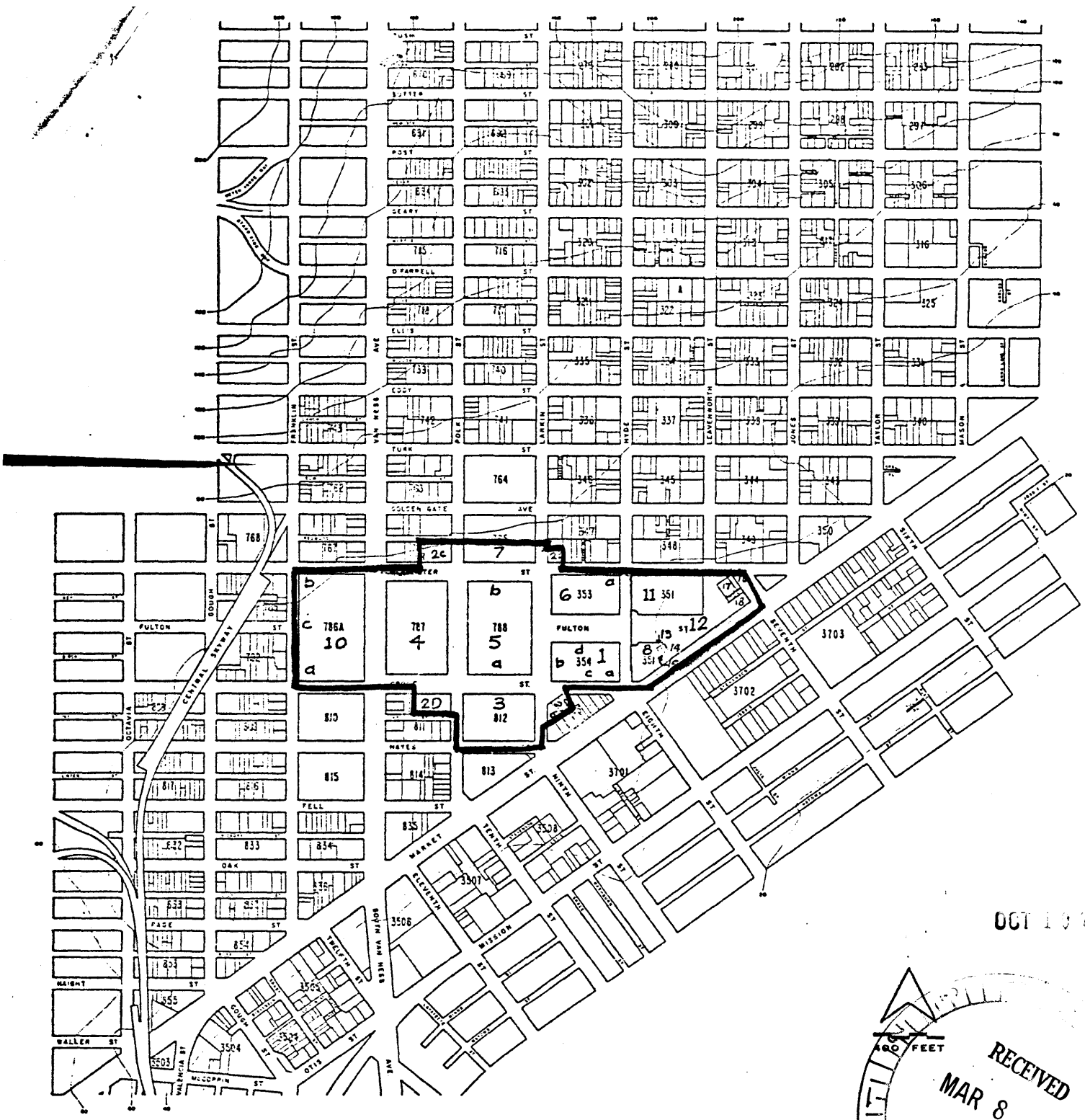
CIVIC CENTER

WORKING AREA W · PLANNING AREA 3

San Francisco Civic Center (Map I)

Numbers and letters are keyed to the specific buildings and sites of the San Francisco Civic Center. The above numbers relate to the order in which buildings and sites are presented under item 7 (description) and item 8 (statement of significance) in the text. For example, 10 is the War Memorial Complex, "a" represents the Opera House, "b" the Veterans Building and "c" the Memorial Court.

SAN FRANCISCO DEPARTMENT OF CITY PLANNING



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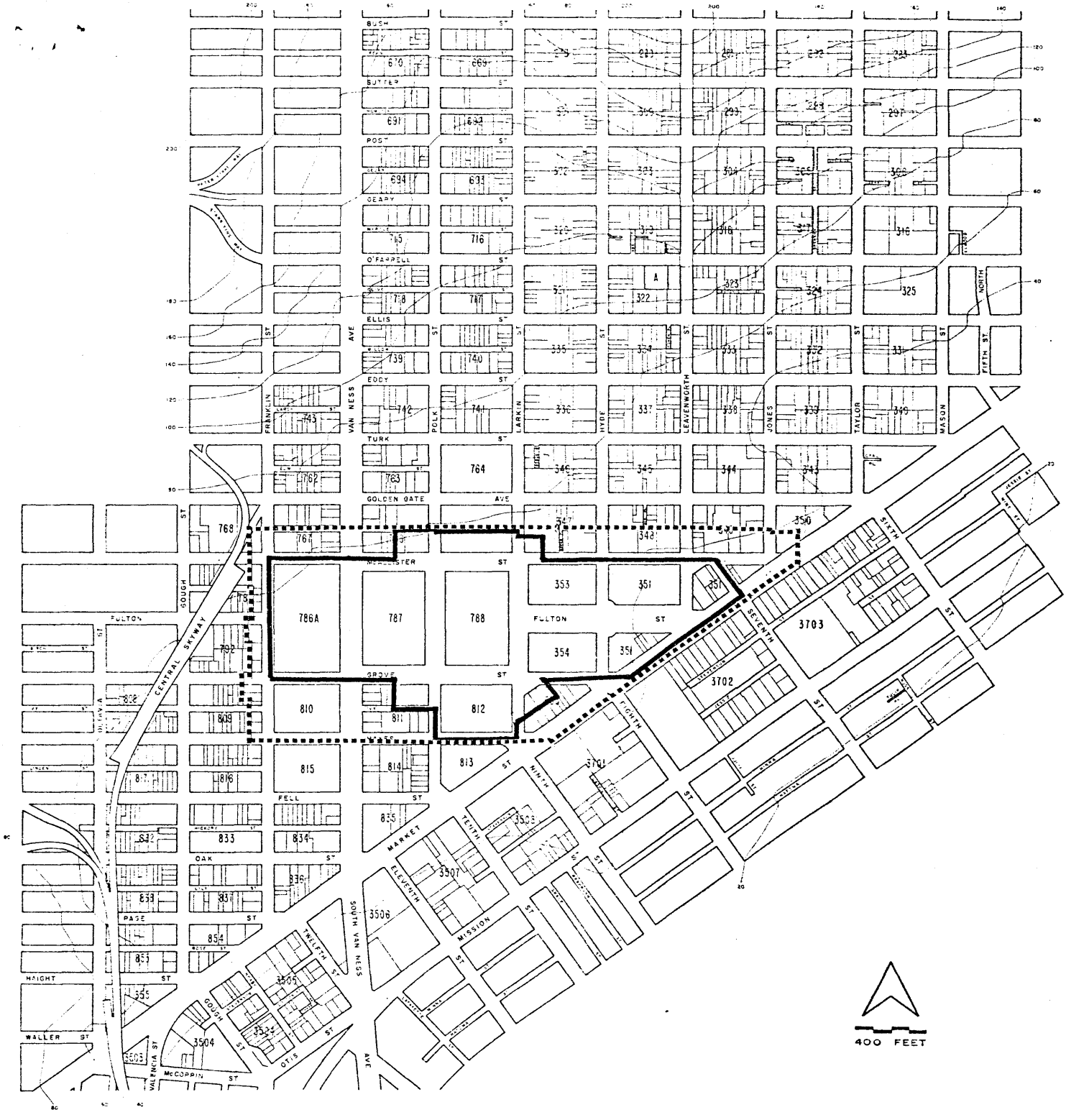

WORKING AREA LAND USE STUDY

CIVIC CENTER

WORKING AREA W · PLANNING AREA 3

——— Boundary of area initiated as historic district on October 6, 1977

..... Boundary of area which will also be studied for district status in addition to the above